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Greg Foster on the IMAX Original Film Fund

Imax Corporation *has announced the creation of the* ***IMAX Original Film Fund****, which will finance "an ongoing supply of educational documentaries that push the envelope of traditional documentary filmmaking," according to a press release. First disclosed at the* ***Giant Screen Cinema Association*** *conference in Ottawa, Canada, last September by Imax VP* ***Mike Lutz*** (see LF Examiner, December 2013), *the fund is being launched with a $25 million investment from the* ***Knights of Columbus' KOC Associates*** *and a commitment of $9 million from Imax.*

On May 28, ***Greg Foster****, CEO of IMAX Entertainment, spoke with* LF Examiner *editor* ***James Hyder*** *about the fund.*

James Hyder: What was the origin of the IMAX Original Film Fund? Where did the idea come from, how was it developed?

Greg Foster: It came from a senior management meeting. The amount of effort that goes into getting an $8 million IMAX movie made is harder than [making a] ***Harry Potter*** film. We have been fortunate to have incredible partners in **Warner Brothers** and **Disney**, in particular, who have been great about helping us fund these movies. But it really is hard.

So we thought, why don't we come up with a way to create a fund, have a process, and not have to spend the hundreds of hours that we spend cobbling together and begging and borrowing. I'm not sure, but I don't believe that there's ever been a film fund created in the IMAX world, or in the documentary world, of this size and nature.

[Films will be supported] at the discretion of the Greenlight Committee, which I chair, and will manage from IMAX's point of view with IMAX Chief Business Development Rob Lister, and we will have the creative control to decide how these movies are made and what movies are made. We have an advisory board of CEOs from many of the IMAX institutions who will contribute to the conversation.

JH: If you told me: James, go out and find some people who want to contribute to making documentary movies, I don't think the Knights of Columbus would have been top of my list. So tell me how that connection arose.

GF: That connection arose in a classic Hollywood way, even though it has absolutely nothing to do with Hollywood. I was on the phone with a guy that I went to high school with, and he happens to represent them. He's a lawyer, and he said, "I hear you guys are looking for a film fund. I may have someone. Your interests are completely aligned in terms of making films that are for all members of the fami-

(see ***FOSTER*** *on page 6)*

Inside *LF Examiner*

Premiering This Month	2
Dome Best Practices Workshop	3
The Biz: News, Personnel	4–5
In Production	12–13
Worldwide LF Theater Inventory	15
Bookings Data	16–21
Directory	22–23
Classified Ads	23
Shorts	24

Laser Projector Basics

by Bill Beck

There has been tremendous progress in the development of laser projection for giant screen applications since **Barco**'s first high-brightness laser demo at the Digital Cinema Symposium at **Moody Gardens** in January 2012 (*see LF Examiner, February 2012*). Since then, **Imax Corporation** has announced laser deals, and recently both Barco and **Christie** have introduced commercial systems. This article will review the basics of laser projection, some high-level considerations, key figures of merit, and details about performance metrics that are specific to laser light sources. The conclusion of the article will touch on remaining challenges and future improvements.

Giant screen considerations

Giant-screen applications present the most challenging requirements for developers of laser projection systems. They demand the best image quality and the brightest projectors technically possible. Three-D content, both giant-screen and conventional, requires even higher brightness. And fulldome applications require extremely high brightness and a 3D system that does not need a polarization-preserving screen.

(see ***LASERS*** *on page 9)*

Premiering in May and June

Great Apes 3D
Godzilla
Tiny Giants 3D
Maleficent
Edge of Tomorrow
Star Spangled Banner
Transformers: Age of Extinction

See page 2.

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Premiering in May and June

Great Apes 3D

"The eagerly anticipated film ***Great Apes 3D*** brings us face to face with some of the world's rarest and most extraordinary primates: chimpanzees, bonobos, orangutans and the magnificent mountain gorillas. *Great Apes 3D* features the personal journey of **Holly Carroll**, a passionate zoologist, as she explores the dense rainforests and remote jungles of Africa and Indonesia to study the lives of these intelligent and curious animals. Walking in the footsteps of her own lifelong heroes, Dr. **Dian Fossey** and Dr. **Jane Goodall**, our scientist captures the emotional connection we all have to the great apes in this up-close look at their behaviors, and uncovers the challenges they face in an increasingly threatened habitat. During her quest, she lives a series of unforgettable adventures that will mesmerize your audience. Filmed entirely in 3D on location in Africa (Uganda, Congo, Central African Republic and Tanzania) and Indonesia (Sumatra and Borneo)."

Produced by **Visionquest Entertainment**, **nWave Pictures**, and **Screen Australia**, distributed by nWave Pictures Distribution. Directed by **Jeremy Hogarth**, produced by **Norm Wilkinson**, written by **Charlie de Salis**, Norm Wilkinson, Holly Carroll, **Graeme Duckham**, Jeremy Hogarth, photographed by **Mark Lamble**. Cast: Holly Carroll. Opens May 9.

Godzilla

"A powerful story of human courage and reconciliation in the face of titanic forces of nature, when the awe-inspiring Godzilla rises to restore balance as humanity stands defenseless."

Produced by **Legendary Pictures** and distributed by **Warner Bros. Pictures**. Directed by **Gareth Edwards**, produced by **Thomas Tull**, **Jon Jashni**, **Mary Parent**, and **Brian Rogers**, written by **Max Borenstein**, photographed by **Seamus McGarvey**, and scored by **Alexandre Desplat**. Executive producers: **Patricia Whitcher**, **Alex Garcia**, **Yoshimitsu Banno**, and **Kenji Okuhira**. Starring Aaron Taylor-Johnson, Ken Watanabe, Elizabeth Olsen, Juliette Binoche, Sally Hawkins, David Strathairn, and Bryan Cranston. Opens May 16. Rated PG-13 for intense sequences of destruction, mayhem and creature violence.

Tiny Giants 3D

"Tiny Giants 3D reveals the astonishing lives of tiny animals. Using the incredibly immersive power of specialist 3D cameras, audiences will be transported in a very intimate way into another world and experience the titanic battles these creatures face to survive. A chipmunk in a wild wood and a grasshopper mouse in Arizona's scorched deserts are both forced to grow up fast when they find themselves alone for the first time. Facing experienced rivals and huge predators, our chipmunk must find courage to gather enough nuts for winter. Forced out of the family home, our adolescent grasshopper mouse is then swept away in a flash flood. He needs to learn the skills to survive and lay claim to his own patch of desert as he becomes an adult. Only by using their ingenious 'superpowers' can our heroes not only stay alive but also become masters of their universe."

Produced by **BBC Earth**, distributed by BBC Earth and **Giant Screen Films**. Directed by **Mark Brownlow**, photographed by **Jonathon Jones**, **Rod Clark**, **Kevin Flay**, **Tim Shephard**, **Rob Hollingsworth**, scored by **Ben Foster**. Executive producers: **Neil Nightingale**, **Mike Gunton**. Opens May 23.

*(see **PREMIERING** on page 14)*

Warner Bros. Pictures.

Godzilla

GSCA's Dome Best Practices Workshop

by Toby Mensforth

The first **Giant Screen Cinema Association/IMERSA** Dome Best Practices Workshop was held Wednesday, March 6, in Denver, CO, one day before the annual **IMERSA Summit** hosted by the **Denver Museum of Nature and Science**.

This workshop was attended by the 20–25 influential digital dome industry members and included representation from the **International Planetarium Society**. Workshop attendees included key system suppliers, exhibitors, producers and distributors from the digital dome world, and others. This IMERSA-centric group was joined by GSCA representatives including GSCA staff, board members, and technical committee leadership.

I moderated the one-day facilitated discussion, which included briefings from half a dozen of the various industry experts in attendance. Morning discussions framed the various market conditions and unpacked the divergent opinions and various constituent agendas. Afternoon sessions focused on how to synthesize and structure the opportunities for convergence amongst the two groups and come up with attainable next steps that met with the workshop's primary goal.

Goal

The goal of the workshop was to understand better how these two associations could work more closely to move the larger dome industry forward. This goal is based on the mutual understanding that there is now significant convergence between the two groups, based on the new and evolving digital cinema technologies being created for these theaters (regardless of format).

Digital cinema technologies for domes now flow through the entire dome value chain, starting with initial capture, moving through production (including data visualization and editing) and culminating in distribution and exhibition. These new digital capabilities may make presentations on the various types of institutional dome theaters almost indistinguishable from one another.

Giant-screen dome theaters will soon be moving from a completely film-based platform to a new digital ecosystem. Digital fulldome theaters are currently increasing their programming diversity and ever-increasing resolution capabilities. It became apparent to the workshop group that in the not-too-distant future a convergence point will arrive at which the various domes may only be differentiated by their physical size, dome screen style, and differences in seating orientation. These differences can be subtle and general audiences may not notice or care about them. This new customer-centric understanding amongst the dome industry has made it obvious that all domes should work more closely (where appropriate) to leverage scarce resources.

Results

The day's discussions culminated in a distillation of the common needs and challenges for all domes, and identified the key market synergies that could help the dome community flourish.

The overarching consensus was to focus on the following three initiatives: best dome practices; cross-platforming of appropriate and convergent dome content; and working together on exhibition standards and content delivery mechanisms to facilitate this convergence.

Conclusion and next steps

The day-long session was a catalyst for much deeper conversation and meetings during the IMERSA Summit. During the Summit, key industry leadership continually referenced the workshop and its goals. This extended the reach of the workshop session to those who could not attend and helped solidify the findings and potential next steps amongst those present.

Overall, the workshop and formal presentation to the Summit attendees were deemed a huge success. The agreed-upon next steps were that both groups would present the findings to their respective boards and discuss the opportunity to work together on the three initiatives listed above by collaborating on the following tactics:

- Digital content-delivery mechanisms and protocols to help producers and exhibitors
- Technical standards for dome exhibition, akin to the Digital Immersive Giant Screen Specifications
- Dome professional development sessions
- Cross-platform sessions on appropriate content for domes
- Potentially co-hosted dome events

Toby Mensforth is principal of Mensforth and Associates, and former chair of the GSCA. He can be reached at tobym@mensforthandassociates.com.

Corrections

On page 1 of the March-April issue, the "Premiering in March and April" box gave the incorrect title for one film: It is *D-Day: Normandy 1944*, not *1988*.

Our Report from CinemaCon in the Shorts section of that issue included a number of errors with respect to the Barco laser projection system (none of which were the fault of Paul Fraser, who contributed to the item). Unlike Christie's dual-projector system, also demonstrated at CinemaCon, Barco's laser system uses only a single projector, and does not deliver laser light from an external laser engine to the projector by fiber optic cable. The Barco's lasers are integrated into the projector, which saves the approximately 15% of laser light lost to the fiber, and aids in cooling of the entire system.

Another difference between the Christie and Barco laser projectors we neglected to mention in that report is that the Christie unit drops to 2K when running at 60 fps, whereas Barco's integrated media block projects full 4K at 60 fps.

Moody to get first GS laser

Moody Gardens in Galveston, TX, will have the world's first laser-illuminated projector installed in a giant-screen theater. The installation, by **D3D Cinema** and **Christie, Inc.**, is expected to take place early in the fourth quarter of 2014, and will feature Christie's 6P (six-primary) 4K 3D dual-projector system, a Christie 4K server, and **Dolby** 3D glasses. The theater's existing 60x80-foot (18x21-meter) silver screen will be replaced by a **RealD** Precision White screen. The **Barco** Auro 11.1 sound system, installed in 2012, will remain in place. According to Christie, the projection system will be capable of high frame rates at 4K and will achieve brightness levels of 14 fL in 3D.

Theater manager **Brandon Compton** tells *LFX* that he received bids from several vendors, including **Imax Corporation**, RealD, Barco, and **Laser Light Engines**, but selected the D3D/Christie system because it offered the greatest savings, both initially and over the long term. At an initial cost 35% below the next closest offer, Moody Gardens will own the system outright, without the royalty or lease fees that more than one other vendor required. Furthermore, Compton says that he expects to save nearly $500,000 over ten years just by eliminating xenon lamp costs. There may also be slight additional savings from reduced electrical usage.

The Moody Gardens IMAX 3D Theater opened in 1993 with an IMAX 3D 15/70 film projector. About a year after the theater was heavily damaged by Hurricane Ike in September 2008, a dual Christie 2K 3D digital system was installed alongside a new brand-new IMAX 3D 15/70 projector. That system was upgraded to Barco 4K, and the IMAX brand was dropped, in 2011. The renamed **MG 3D Theater** held its first Digital Symposium in February that year, featuring the first shootout between 4K digital and 15/70 film. The 2012 symposium featured the first public demo of Barco's prototype laser projector.

Victoria to get IMAX laser

The **IMAX Victoria** at Canada's **Royal British Columbia Museum** closed in early May for the installation of an interim IMAX digital system, in preparation for the next-gen laser system that is expected to replace it in late 2015 or early 2016. The theater's 16-year-old IMAX 2D 15/70 projector remains in the booth, mounted on a rail system so it can share the center projection position with the digital projectors. A new sound system and silver screen were also installed during the 12-day closure.

The first-gen digital system fills the width, but not the height, of the theater's 61x84-foot (19x26-meter) screen. Manager **Paul Wild** told a local reporter that the change was made necessary by the dearth of Hollywood releases available in 15/70. The only one this year will be **Chris Nolan**'s ***Interstellar***, which opens in November.

Victoria's system is the seventh IMAX laser system announced for a non-multiplex theater.

Galveston's Moody Gardens will get a laser projector in its giant-screen theater (building on right).

IMAX deals in Sweden, Russia

Imax Corporation has made its first deal with a multiplex exhibitor in Sweden and has expanded its relationship with a leading Russian theater chain. In Sweden, **Nordic Cinema Group**, Scandinavia's top exhibitor, will install an IMAX system in a new multiplex being built in Stockholm in 2015. In Russia, **Formula Kino** will add three more IMAX theaters to the five it already operates throughout the country, including one next-gen laser system that will be installed in a new complex in Moscow in 2015. It is the first signing of an IMAX laser system in Russia.

Nat Geo reorganizes

The **National Geographic Society** has announced a major reorganization that includes a shuffling of its media operations, but leaves its giant-screen wing essentially unchanged. According to a press release, all video, television, and film production, "from short form to giant screen," will be united under the banner of **National Geographic Studios**, and headed by **Brooke Runnette**, formerly president of National Geographic Television. Runnette is an Emmy- and Peabody-award-winning producer who previously

worked at **Discovery Communications**, ABC News' *Nightline*, PBS' *Frontline*, and CBS' *60 Minutes II*.

Lisa Truitt, president of **National Geographic Cinema Ventures**, told colleagues separately that she will leave in August. (*See item below.*) It is not known if her position will be refilled.

Mark Katz, president of National Geographic Cinema Ventures Distribution, says that he, distribution manager **Antonietta Monteleone**, marketing director **Nikki Lowry**, and the rest of the giant-screen wing will remain under the new Studios organization. He says that all projects in the works will continue, and that the "bigger entity will create bigger opportunities." The new name of the distribution division hasn't been set yet.

Overall, the reorganization divides National Geographic into three sections based on its "main areas of focus: inspire, illuminate, and teach." The corresponding divisions are science and exploration, media, and education.

The media section has also been restructured. **Declan Moore** has been named chief media officer, "in charge of all content creation activities." **Susan Goldberg** has been promoted to editor in chief of National Geographic magazine, replacing **Chris Johns**, who takes on the newly created position of chief content officer.

Malick settles suit, GS film in '16

Director Terence Malick has settled the lawsuit embroiling ***Voyage of Time***, the GS film he has been working on for decades, and secured a distributor who is expected to release the film in 2016. As we have reported previously (*see The Biz, Summer and Oct.-Nov. 2013*), Malick's production company **Sycamore Pictures** was sued last year by financier **Seven Seas Partnership**, which claimed that Malick had taken millions of dollars but had done no work on the project, and had commingled funds with other projects.

Malick subsequently counter-sued, claiming that Seven Seas had "trumped up" the charges to cover for the fact that it was unable to provide funds that it had promised.

Court documents indicate that a settlement was reached in February that entails payment of an undisclosed amount to Seven Seas later this year.

At the **Cannes International Film Festival** in May, French distributor **Wild Bunch** announced that it had secured the worldwide sales rights to the film, which will be released in a feature-length version to conventional theaters and a 40-minute version to IMAX theaters. Described as a companion piece to the director's 2011 feature, *The Tree of Life*, *Voyage of Time* was shot in part on 15/70 film, has been described as being about "the whole of time, from the birth of the universe to its final collapse." It will be narrated by *Tree of Life* star **Brad Pitt** and actress/director **Emma Thompson**.

Truitt leaves Nat Geo

Lisa Truitt, president of **National Geographic Cinema Ventures**, will leave Nat Geo in August, after 30 years at the nonprofit. She tells *LF Examiner*, "I've been here more than a quarter of a century, which is long enough for anyone at one place!" adding that she "will be here into August to finish up a few projects and to make for a smooth transition."

Lisa Truitt

Starting in Nat Geo's television division in 1984, Truitt produced her first giant-screen film, ***Mysteries of Egypt***, in 1998, following it with ***Lewis and Clark*** (2002), ***Roar*** (2003), and ***Forces of Nature*** (2004). In 2007 she created **National Geographic Cinema Ventures Distribution**, headed by **Mark Katz**, which has since released many more original GS productions and other films, several of which Truitt produced or executive produced.

She says, "The team at Cinema Ventures in production and marketing is fantastic, and I know that everyone who works with Nat Geo is in very good hands as I take my leave. And so, with the business in a good place, it was simply the right time for me to think about a 'chapter two.' I'm exploring a lot of options, and am really excited to think about what is next." She can be reached at ltruitt@verizon.net.

The move follows a reorganization of the entire National Geographic organization and its media arm (*see item above*).

TEA elects Birket as president

The **Themed Entertainment Association** has elected **Steve Birket**, director of **Birket Engineering**, as its president for a two-year term, starting in November. In ten years of involvement with TEA, Birket has served as secretary and president of the Eastern Division, and as treasurer of the International Board, the office he currently holds. He will replace current president **Christine Kerr**.

Steve Birket

Ontario SC gets new CEO

Maurice Bitran has been named the new CEO of the **Ontario Science Center** in Toronto. Bitran is currently assistant deputy minister of the Integrated Environmental Policy Division of Canada's Ministry of the Environment where he works on issues such as climate change, the Great Lakes, and air and water quality. He has held several other government posts, and taught at the University of Toronto. He holds a Ph.D. in radioastronomy from the University of Florida. He starts at OSC on June 16.

The Ontario Science Center will host the 2014 Conference and Trade Show of the **Giant Screen Cinema Association** in September.

Greg Foster on the IMAX Original Film Fund

*(from **FOSTER** on page 1)*

ly. These guys are not creative people, they won't want to contribute [creatively]. But they like content that a grandparent, a mom and dad, a teenager, and a seven-year-old can all watch together."

That's what IMAX movies are about. [KOC's headquarters] happen to be located in Connecticut, near the **Maritime Aquarium at Norwalk**. And for whatever reason, they go to a lot of IMAX movies. It was as simple as that. Everything they've said so far, they've delivered on. They're not complicated. Sometimes people tend to over-complicate things; they've been the exact opposite. They are incredibly philanthropic. They are totally aligned with family-oriented content.

JH: Are they an equity partner, or is this a donation?

GF: No, they're an equity investor.

JH: Are they also on the Greenlight Committee?

GF: They have an advisory role on the Greenlight Committee. They are not the majority of the Greenlight Committee. But they are partners, and we will absolutely listen to them.

JH: Tell me about the structure of the fund.

GF: It's $25 million from the **Knights of Columbus**, it's $9 million from Imax [Corporation], and if we choose to use it, we have a debt facility that is 50 percent of the equity, or $17 million. The total at our disposal is $51 million.

Our goal is for it to become a self-perpetuating investment, which is why we're going to be extremely careful and methodical, and have a process, about what we make and when we make them, and who makes them for us, and the timing of the releases, and how many we put out per year.

JH: The press release says you will fund ten films. Over what period?

GF: I think five years, and if it ends up being four years so be it; if it ends up being six years, so be it. But our goal is two movies a year. We're going to space them out. We're going to subtly adjust the kinds of movies that we make. We're going to have fairly stringent presentation rules. We won't be repurposing television shows. And we won't be borrowing from other people's movies. We'll be making original films, and original films that are made and designed with IMAX as the cornerstone of the release.

Greg Foster

JH: Which wouldn't necessarily preclude their being used in some other media at some point?

GF: Just like all of our movies. You can buy ***Space Station*** [on DVD] at Walmart, or watch it on television, or go into a hotel and watch it on pay-per-view. It's a responsibility of ours to make high-quality, educational content that's also entertaining. There's absolutely an expectation that these movies will make money, and you can't make money by only releasing them in IMAX.

JH: Will they have a non-IMAX theatrical release?

GF: No. The only theatrical release will be in IMAX.

JH: You are opening this up to filmmakers. These are not going to be only Imax Corporation productions?

GF: They're for everyone. Any good idea works. With that said, if it's a filmmaker who we haven't worked with, they will have a partner. That will be Imax. So we're not going to put this in the hands of filmmakers who've never played in our world before. From a production management point of view, it will be administered by Team IMAX, people who have history and a résumé of hundreds of IMAX films. We'll be hiring some people, by the way. It will be its own separate unit.

As you know, we have our new digital camera, but our new digital camera is an IMAX camera and you cannot compare it to the quality of any other digital camera. I think most people will say that the creative results are fantastic. [Cinematographer and director] **Dave Douglas** certainly feels that way. The irony is that even with the advent of digital, the demand for our film cameras — not only for our Hollywood business but for our documentary business — has never been higher.

That has not been lost on us. So we're going to make sure that whatever we do is primarily originating from either IMAX original chips or IMAX original stock and photography. That's a condition of making a movie with the IMAX fund.

The fund is important to us. This is not the kind of thing that we're going to just put in the hands of someone else. This took 18 months and an incredible amount of effort to get done, and we are going to protect it like a son of a gun. I can't think of anything that's more important to our heritage and legacy than making sure this process works. We're going to be like a mama bear protecting its cub. We are not going to mess around with this. So it won't be that all of a sudden there's $50 million and we're passing it out like drunken sailors.

We're protecting our legacy and the network that we care a lot about. A lot of our partners with IMAX theaters want fresh, new content, and we're seeing a dilution of the industry, in my opinion, which is why I agreed so much with your article [*see Still Killing the Giant Screen, March-April 2014*]. People are winking and saying their [films are] IMAX, but they're not really IMAX; they're not even close to IMAX. There's just too much of a

proliferation of television shows and movies that are not made for IMAX that are trying to glom onto the museum network and pretend that they're something that they're not. Sorry if that's not politic, but that's how I feel.

JH: I presume, then, that the more experienced giant-screen filmmakers will not have such a close watch on them from Imax; they'll be left more to their own devices?

GF: No. That would be an incorrect assumption. This is money for which we have a fiduciary responsibility, and we are going to protect it. People from the business and who have a history, I guess will be given a little bit more slack. But we're not going to say, here's $10 million, thanks very much, we'll see you at the premiere. We are creating a production management team that will supervise them.

Chris Nolan — in my opinion, the finest filmmaker in the world — still has a group of people at Warner Brothers who he checks in with and who watch dailies, and while he may have final cut, he works in partnership with them. This will be no different.

JH: Are you contemplating supporting projects that have already been announced as being in development?

GF: Yes, there are already some projects that we think we have a good chance of moving forward with. We're meeting next week with our partners to confirm the structure of how we go forward.

I've been completely overwhelmed and blown away by the number of e-mails, inquiries, treatments, and videos that have been sent to me in the last week. It's literally in the hundreds. So we're going to have to distill them down and vet them, and then get in front of the Greenlight Committee and the CEO advisory board and the theater director board. We're including the leaders of our industry as a sounding board. Then we'll ultimately make a decision.

JH: Will you be disclosing the members of these committees?

GF: It's not something that we've talked about, but I certainly wouldn't give it to you right now without talking to our partner and the people on the advisory committees. We may decide to do that. But at this point, it's way premature, because what will happen then is that every one of those people will be lobbied.

This is not going to be taking care of pals. This is something that's never happened before in this industry. It's extremely important that we do it professionally and the right way; there will be a pretty strict series of guidelines that we will live up to.

JH: I understand. As a journalist, I'm in favor of transparency, so if the decision is made that some or all members of these boards can be disclosed, I think there are people out there who would like to know that.

Will the fund provide 100 percent funding of the projects it supports?

GF: No. The fund cannot, by design. Per the fund guidelines, Imax as a company cannot top off an investment. That's because we are going to remain financially aligned with our partners at KOC, 100 percent. *Pro rata*, we will be exactly where they are, based on what [each of us have] put into the fund.

There is a minimum [percentage of the budget] that the fund can invest in a specific title, and then there's a maximum percentage. So a notable amount must come from a third party. That could come from a studio, like a Warner or a Disney. It can come from a company. It can come from a high-net-worth individual. It can come from a producing partner.

So for instance, if **MacGillivray Freeman Films** wanted us to invest *x* amount in a movie, they could invest the rest to make it whole. That's how the funding works. But the fund and Imax cannot and will not be responsible for the full investment.

JH: You said that the fund will be replenished through the returns from the box office for these films.

GF: That is our goal, that it will all come right back into it. We won't move forward with any movie that we don't think will generate a profit. The whole key is that it's a portfolio. So in our Hollywood business, we have movies like ***Gravity*** that go absolutely crazy and hit it out of the park. And then there are movies that don't. But when you add them all up, the portfolio effect — like a venture capital firm or a private equity firm — is what makes things work.

JH: Tell me more about your ideas for breaking away from the traditional type of documentary.

GF: It comes down to one really simple thing. About a year ago, we had a forum with a big group of CEOs from the IMAX institutional world. I described this fictitious person that I had created, named Mrs. Johnson. I said Mrs. Johnson is a 61-year-old lady, she lives in Omaha, Nebraska; she's been a teacher for 30 years, her husband's retired, her kids are out of the house, but she loves teaching. An IMAX movie works if she sends an e-mail home to the parents of her fifth grade class and says I'm taking Johnny or Jane to the IMAX theater at the **Omaha Zoo** to see a movie called X.

But everyone in this group said, "We're not interested in Mrs. Johnson. What we really care about is Mrs. Johnson's 27-year-old daughter, or 27-year-old son, who's become a teacher. That's the audience we want. We want someone who maybe has a tattoo on their arm, cares about education, but also cares about entertainment, and is a little bit more current with today's kids. Because some of the traditional whales, bears, and seals movies have gotten a little too familiar. We've seen all of them many times before." That really hit home.

On the spectrum from education to entertainment, IMAX movies have usually been at a three [on the education end]. There is a big gap between education and entertainment. These new movies are going to be more like a six. They're going to be more entertaining than educational, but significantly educational. People are going to have fun. They are going to learn. The films will be dramatic. They'll be big. They'll be different. We're not going to make a movie that's been made in IMAX two or three times before.

So for instance, I love ***Deep Sea 3D***. I love ***Under the Sea 3D***. I love ***Journey to the South Pacific***. But I don't envision us

*(see **FOSTER** on page 8)*

*(from **FOSTER** on page 7)*
making a coral reef movie in the film fund at least for the first five, six, seven, eight movies. There's too many of them out there.

I had breakfast today with someone who runs a museum who said, "Other than a new **Toni Myers** movie, I don't need a new space movie, unless it goes to a completely different place." (Which by the way, is what Toni Myers' new movie is going to do.)

But these movies that are being made that are rehashes. There's one that I know about now. I'm not going to name it, but it's a rehash of a bunch of Space Shuttle movies that have already been made. No one needs that in a movie. And by the way, not from IMAX original photography. We're not doing those movies.

JH: I think a lot of people feel that. But the problem is that familiar is "safe." People can raise money more easily if it's like what they've seen before. Something different is more risky and people in this business are risk averse.

GF: Here's my quote of the day: More of the same doesn't work. We've done research. We've spent money investigating it. We've asked around. More of the same doesn't work. Are we going to throw the baby out with the bathwater? No. But are we going to find ourselves in the exact, same monotonous pattern? No, we are not.

JH: So when do you expect to start announcing projects that will be funded by the fund?

GF: My guess is sometime in the fall we'll announce the first one. That's a guess, but it's our expectation. We're meeting next week for process. We'll have our first Greenlight Committee meeting either in July or August. I anticipate the first movie will start shooting in the first quarter of the [new] year. We plan on doing two a year. So they'll start coming out probably mid-2016. We're not going to sit on these movies for two and a half years.

It's a very, very difficult thing to make a $6- or $7- or $8-million IMAX movie. But now we have the capital to be able to make them, and it's just going to make us more disciplined at how we go about ensuring that this continues.

JH: Will the Knights of Columbus be involved, as corporate sponsors sometimes are, in terms of marketing?

GF: I wouldn't call it a corporate sponsorship, but the Knights of Columbus has millions of members and a family-based e-mail list that is ideal for our films, and they will not be shy about using it.

JH: Are they going to participate with theaters in launch events and things like that?

GF: No. That's not what their role is here. We're dealing with the financial arm of Knights of Columbus, not the creative arm. I don't even know if they have a creative arm. This is a financial investment where their mission and ours are in sync: making entertaining content for the entire family. KOC has been a great partner, and everything they've said so far they've delivered on. I'm not talking about 99 percent; I'm talking about 100 percent.

JH: Will all of these films be released on 15/70 film?

GF: For the foreseeable future they will.

JH: I'm just wondering about Imax's long-term view of 15/70 film. If a theater decides, well, the digital system is nice, but we still like film, how long Imax will continue to support the theaters that choose to remain with film rather than switch to any digital system.

GF: We're big fans of film. And I'll tell you where we're particularly big fans of film. Obviously, we're fans of film in terms of projection if it's available and continues to be available. Fortunately, **Fotokem** has done an amazing job, and David Keighley has also done an amazing job of working with Kodak to make sure that there's plenty of both release print stock as well as capture stock.

But more importantly, there is no better way to shoot, to capture a movie, than in 15/70, whether it's Chris Nolan with a Hollywood space movie, or **Werner Herzog** with an IMAX documentary. We're going to use our 15/70 cameras as much as we can.

JH: That reminds me. Can you tell me anything about **Terence Malick**'s IMAX film, ***Voyage of Time*** ? (*See item in The Biz on page 5.*)

GF: Terry Malick is a fascinating guy and unbelievably mysterious. He stays out of the fray. I've gotten to know him a little bit and he's just an absolutely regular guy, but he's not in a popularity contest. He's not into being a celebrity. So when that movie's announced, he'll be the one to announce it. It's a movie that he's been making for literally 30 to 40 years, and it's made for IMAX, including a bunch of it shot with IMAX cameras. But the only person who's going to talk about what the movie's about is Terence Malick.

JH: But you have had some involvement in the project already?

GF: Quite a bit.

JH: One last thing. Is ***Interstellar*** going to be the last Hollywood DMR film that is released on 15/70 film?

GF: No, I wouldn't say that. As you know, **Michael Bay** shot a pretty significant amount of ***Transformers IV*** with the IMAX digital camera, the one Dave Douglas and [producer] **Drew Fellman** have used [for ***Born to Be Wild*** and ***Island of the Lemurs***]. Wait until you see it. You'll see how great it works in a commercial environment.

When you're a big-time filmmaker and you shoot a movie with a 15/70 camera, you have a little bit of an ability to say to the studio — kind of like "I want my MTV" — they want their IMAX film projectors.

So no, I would be very surprised if *Interstellar* is the last movie to have its commercial release in [15/70] film. Obviously, there won't be as many prints. And the good news is, there doesn't need to be, because the IMAX laser system has more contrast, higher resolution, and a 1.43 aspect ratio. It fulfills all of the same things [as film]. But there won't be 100 laser [projectors installed] in the next year. So I think that *Interstellar* is getting towards the end of it, but I would be very surprised if it's the last.

JH: Nolan has said he wants to get 50 15/70 film prints out there. Is he going to get that, or will it be more, or less?

GF: I would say that's the right number. It won't be less.

Bill Beck on Laser Projector Basics

*(from **LASERS** on page 1)*

First-generation laser systems have to incorporate large aggregations of relatively low-power laser devices (one to five watts) to produce the 1,000 or more RGB laser watts required to light up the largest giant screens for a 2D show. Achieving this power level in the projector using many low-power devices makes the laser engine both complex and expensive. Given the thermal limits of existing imaging systems, lighting up the largest giant screens for 3D presentations will unfortunately require two, or possibly more, projectors. Even with dual-projector systems, six-primary (6P) 3D systems may be needed to maximize efficiency and enable the use of non-polarizing white screens. It should not surprise anyone then, that both Christie and Barco have developed 6P-capable systems.

Image quality

Giant-screen applications require premium image quality in addition to challenging light levels. When considering conversions to laser, theaters should recall the Hippocratic Oath and "first, do no harm." Laser projectors should have no perceptible laser speckle, and this should be achieved "in the box," not with screen shaking, which has been used in a number of prototype demonstrations. Although it effectively reduces laser speckle, screen shaking is generally not practical in giant-screen and fulldome theaters. For instance, shaking a very large screen can set up objectionable standing waves.

After speckle reduction, the most important image attribute is on-screen brightness. The image should be spatially homogeneous and available to any seat in the house, in 2D and 3D. And perhaps most importantly, it should be constant over time. The quality of a show should not depend on when the lamps were last changed.

The next most important element of giant-screen image quality is 4K resolution and image sharpness. Unfortunately, the need for dual or multiple projectors to achieve required light levels eliminates the optimum single-lens 4K architecture available for screens less than 60 feet (18 meters) wide. However, the system should be able to align both projectors and preserve as much of the single-projector resolution and sharpness as possible with a minimum of manual intervention.

One of the expectations for new laser projectors is dramatically higher image contrast. Unfortunately, some of the approaches used to eliminate speckle and achieve high brightness make significant contrast increases more difficult, especially when using existing projection platforms. However, completely new integrated projectors should be able to increase native contrast from less than 2000:1 to 8,000:1, and perhaps even higher, with specialized active systems.

Bill Beck

Red-green-blue laser illumination provides the option for wider color gamuts and more saturated colors. The narrow spectral bandwidth of most RGB laser systems is what provides the deeply saturated primaries, but it also is what causes laser speckle. Future wide color gamuts, such as Rec2020, are achievable with the correct choice of laser wavelengths, but at a cost. Wide gamut systems require about 30% more laser power than systems that use the current DCI-spec gamut. This is not a trivial amount of laser power for an 80–120-foot (24–37-meter) screen. Although the laser devices are available, the amount of power required for wide gamut could bump the system up from two projectors to four.

Three-D image quality demands the use of 6P 3D systems. With lasers, this approach does not entail filtering at the projector as do polarization-based or xenon-based 6P systems, so it provides maximum brightness at minimum laser power. Furthermore, good filter designs for the glasses can achieve 500:1 or higher stereo contrast, essentially eliminating 3D ghosting. Note however, that these glasses are more expensive, are not disposable, and are difficult to make for wide field-of-view applications.

Operating costs

Now with the picture well in hand, we turn to operating costs. With laser-system image quality comparing favorably to 70mm film, as demonstrated by Barco at the 2012 demo in Galveston, and with the financially compelling 70mm film print cost savings that laser-enabled digital affords, the conversion decision is easily justified. The question then becomes, what additional operating cost savings can be realized by the use of laser illumination?

Whether one compares laser projection to a 70mm projection system with two water-cooled 15kW xenon lamps or to a dual 4K xenon digital conversion, in both cases laser's primary operating expense (OpEx) savings come from the complete elimination of costly lamp changes. Two factors set the extent of these cost savings: reliability and lifetime. And key to both are sufficient laser and imaging-chip cooling. New systems should evidence strong attention to this all-important design consideration.

An example of this approach can be found in Barco's first commercial laser projector, recently demonstrated at the **CinemaCon** and **NAB** conferences in Las Vegas. One could argue that Barco has gone overboard with laser and chip cooling, but thanks to its conservative design it is offering a ≥30,000-hour laser light source, even when run at full power. Furthermore, unlike xenon lamps, the light

*(see **LASERS** on page 10)*

*(from **LASERS** on page 9)*

output of well-selected lasers falls off by only 20% before they are considered to be at the end of their reliable life, even when driven at maximum. Operating cost savings on materials alone are equal to 60–120 high-performance xenon lamps. Furthermore, the elimination of a hot xenon lamp in the projector and the use of liquid thermal transport to cool the projector and lasers reduces the thermal load on other projector components, increasing overall system reliability and offering a variety of options for heat extraction from the venue.

The secondary driver for OpEx reduction is wall-plug efficiency or, more simply, power consumption. Many factors determine the wall-plug efficiency of a laser system but the most important are:

- RGB wavelength selection. There are infinite combinations that can produce the required whitepoint and color gamut. Luminous efficacy (white-balanced lumens per RGB laser watt) can range from a low of under 250 to over 350 with optimum laser wavelength choices.
- Getting laser light from the device to the projector efficiently. The two main options are direct coupling of the devices, the most efficient approach, or off-board illumination, done with optical fiber delivery. (More about this below.)
- Projector losses differ by architecture and by wavelength, especially for systems that were not optimized for laser wavelengths. Further upstream, the electrical-to-optical efficiency of the laser devices themselves varies, from a low of about 5% optical-to-electrical to 30% or more.
- The design of the power supply that converts wall plug power to that needed to efficiently drive the laser devices and their cooling also contributes to overall efficiency.

But the exhibitor only cares about the bottom line: the number of white-balanced lumens per wall-plug watt (wblm/wpw). Once this metric known, it can easily be compared to known operating experience of other systems. At NAB, Barco reported its laser system performance using this metric, indicating a 63% increase in efficiency over conventional xenon. (Christie did not publish this figure at NAB.) It is my judgment that in the future, a fully optimized laser systems will be twice as efficient as (i.e., use half the power of) comparable xenon-lit systems.

Key laser performance parameters

This section summarizes key laser projection figures of merit (FoM) and briefly discusses some of the design tradeoffs and future improvements for laser projectors.

There are other laser performance parameters to be considered. Perhaps the most confusing and controversial one is called speckle contrast ratio (SCR%). This is a quantification of the non-uniformity of image brightness caused by the interference patterns created by narrowband, coherent laser illumination. The FoM is the standard deviation of image intensity divided by the mean image intensity.

The controversy around speckle comes from the fact that there are currently no standards for measurement or acceptance criteria. The **Laser Illuminated Projector Association** is developing a recommended practice for speckle metrology that should be available for comments in a few months. After this, the market will have to decide what the acceptable value of SCR% should be for various applications. Note that the level of speckle is laser-, projector-, and screen-dependent. So try before you buy (that is, see lots of content!).

Major laser projector tradeoffs

The major design and performance tradeoffs to be aware of are:

- Speckle contrast reduction can lower contrast ratio
- Speckle contrast reduction can increase power consumption
- Fiber delivery uses more power than direct-coupled lasers
- Fiber delivery increases intrinsic safety risks over integral laser light sources
- Lumen output per laser watt decreases as color gamut increases
- Laser lifetime increases with cooling capacity
- Wall plug efficiency decreases as laser lifetime increases

A few words on fiber delivery are in order. I have been a long-time proponent of fiber delivery, starting before I founded **Laser Light Engines**. I would like to offer my current perspective on this topic. Fiber delivery was chosen by LLE for two reasons: first, as an independent engine supplier with no opportunity to modify the projector optics, fiber delivery was the best design for retrofitting the entire installed

Key Laser Performance Parameters

Attribute	Figure of Merit	70mm Film w/xenon	Laser Digital	Future Laser Digital
Brightness	*Lumens per projector*	34,000 (initial)	60,000 ~constant	70,000+ constant
Lifetime	*Hours*	500-800	20-30,000	>50,000
End of life brightness	*% of initial max*	50	80	85
Resolution	*K-pixel Horizontal*	~12	4	8
Contrast ratio	*Full White:Full Black*	4,000:1*	8,000:1	>10,000:1
Color gamut		>DCI P3	DCI P3	Rec2020
Wall-plug efficiency	*White-balanced lumens/ wall-plug watt*	2.5	6 (initial) 5.4 (average)	10

**Depends on age and quality of the print*

Barco's DP4K-60L 6P laser projector.

base of digital cinema projectors, irrespective of brand or model. However, it is also the costliest and least efficient architecture and requires complex safety measures for controlling the lasers and fibers that are outside the projector box. Fiber delivery provides a unique capability for special applications and installations, but it will always cost more because it requires more raw laser power and additional costly hardware.

Status update

Imax Corporation is developing a super-premium, dual-projector system based on intellectual property purchased from **Eastman Kodak** and laser light sources developed by Barco. The company has signed deals for a number of systems, but has not installed any to date. Imax CEO **Richard Gelfond** recently reported a technical breakthrough and hinted at early systems appearing by the end of 2014. Imax is promising ultra-high brightness and contrast for the largest screens.

Barco has sold and installed the first commercial units of its integrated DP4K-60L 6P 3D laser projector. These 60,000-lumen projectors are going into premium large-format theaters in Europe, the U.S., and Asia, and produce beautiful image quality in full 4K 3D at frame rates up to 60 fps.

I had multiple opportunities to view both Barco's and Christie's 6P 3D demos at CinemaCon and NAB. Although Barco's system is designed to exploit the advantages and flexibility of a single-projector, six-primary laser 3D system, this single-projector approach also works with polarized or active 3D glasses.

Christie has taken a different approach, offering a modular, fiber-delivered laser engine with its co-axially combined dual-4K offering. This system will also use 6P 3D, but with each projector having its own set of primaries. Although more efficient in 3D mode than the Barco single-projector architecture, it requires two projectors, two lenses, combining optics, and two sets of lasers. As of now, I do not know the maximum brightness, lifetime, or wall-plug efficiency of this system. Christie states that screen shaking will not be necessary to eliminate speckle with this system when used with a white screen.

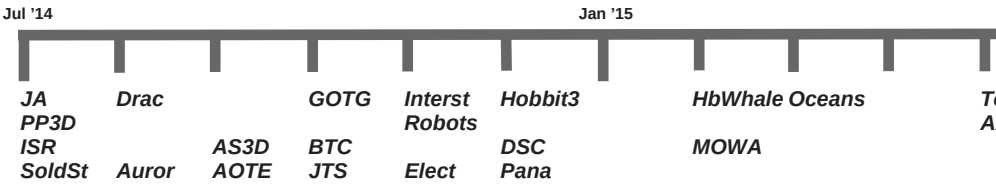
NEC has introduced a 4K projection head based on its existing 4K xenon projector, minus the xenon light source, but so far has only demonstrated a 5,000-lumen variant, initially because of regulatory constraints. With the appropriate laser light source, this could be a viable option.

Remaining challenges

There are three remaining challenges that could induce a prospective buyer to wait a while longer: regulatory rationalization and clarity, volume-driven cost reduction, and super-premium image quality. As of now, in the U.S. a show variance (waiver) from the **Food and Drug Administration** is still required to operate a laser projector at GS brightness levels. (Similar restrictions are in place in other countries.) This is workable, but it imposes conditions on the layout and operation of the theater. Note that both Christie and Barco have received system variances and

*(see **LASERS** on page 15)*

Christie's 6P laser projection system.



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.
Some titles with limited release territories are not listed.

***Jupiter Ascending* ***
Jupiter Jones was born under a night sky, with signs predicting that she was destined for great things.
Warner Bros.; distributor: Warner Bros.; directors:Andy Wachowski, Lana Wachowski. Cast: Channing Tatum, Mila Kunis, Sean Bean, Gugu Mbatha-Raw, Douglas Booth Eddie Redmayne. Release: July 18. DMR.

Soldiers' Stories
Kallisti Media; distributor: Kallisti Media; director, writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. Release: July 28.

Prehistoric Planet 3D (formerly *Walking With Dinosaurs 3D)*
BBC Earth; distributor: BBC Earth, Giant Screen Films. Release: July 2014.

Aurora
Kallisti Media; distributor: Kallisti Media; director, writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. Release: Summer.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Summer.

***Dracula Untold* ***
The origin story of the man who becomes Dracula.
Legendary Pictures; distributor: Universal Pictures; director: James Gunn. Cast: Zoe Saldana, Chris Pratt, Bradley Cooper, Vin Diesel, Josh Brolin, Benicio Del Toro, Glenn Close. 2D. Release: Aug. 1. DMR.

***Guardians of the Galaxy* ***
Brash adventurer Peter Quill finds himself the object of an unrelenting bounty hunt after stealing a mysterious orb coveted by Ronan, a powerful villain with ambitions that threaten the entire universe.
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Gary Shore. Cast: Luke Evans, Dominic Cooper, Sarah Gadon, Samantha Barks, Zach McGowan. Release: Oct. 17. DMR.

African Safari 3D
nWave Pictures, Studio Cana; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producers: Nadia Khamlichi, Adrian Politowski, Gilles Waterkeyn. Release: Fall.

Antarctica on the Edge
Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster; producers: Jon Bowermaster, Don Kempf, Andy Wood; DPs: Ken Corbin, Bob Cranston; script: Jon Bowermaster, Mose Richards; score: Alice Wood; original music: Natalie Merchant; executive producer: Gary Smaby. Release: Fall.
– Film is complete.

Behind the Cube
Radiant Pictures; distributor: tba; director: Michael Mansouri. Release: Fall.

Journey to Space: A Shuttle Adventure (wt)
K2 Films, Giant Screen Films; distributor: K2, Giant Screen Films; writer, director: Mark Krenzien; DP: Sean Phillips. Release: Fall.
– January/February: Shot at Johnson Space Center, MIT, Kennedy Space Center, and more.

Interstellar
Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7. DMR.

Robots
National Geographic; distributor: National Geographic; Release: November.

The Hobbit: The Battle of the Five Armies
WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 17. DMR.

Deepsea Challenge 3D
Earthship Productions; distributor: National Geographic; directors: John Bruno, Andrew Wight, Ray Quint; producers: James Cameron, Brett Popplewell; script: Andrew Wight, John Garvin; DPs: Jules O'Loughlin, John Stokes. Release: late 2014.

Electropolis (wt)
Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: 2014.

Panama Canal 3D: A Land Divided, a World United
Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: tbd.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 2015.

The Magic of Wild Africa
BBC Earth, Reliance Entertainment; distributor: BBC Earth, Giant Screen Films; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightingale, Myles Connolly; DPs: Mark Deeble, Robin Cox, Simon Werry, Jamie McPherson, Rod Clarke, Doug Anderson, Sophie Darlington, John Shire, Tim Shepherd; executive producer: Amanda Hill. Release: Early 2015.

Oceans 3D (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; director: Jean-Michel Cousteau; producers: François Mantello, Jean-Jacques Mantello; DP : Gavin McKinney; score: Christophe Jacquelin. Cast: Jean-Michel Cousteau. Release: March 2015.

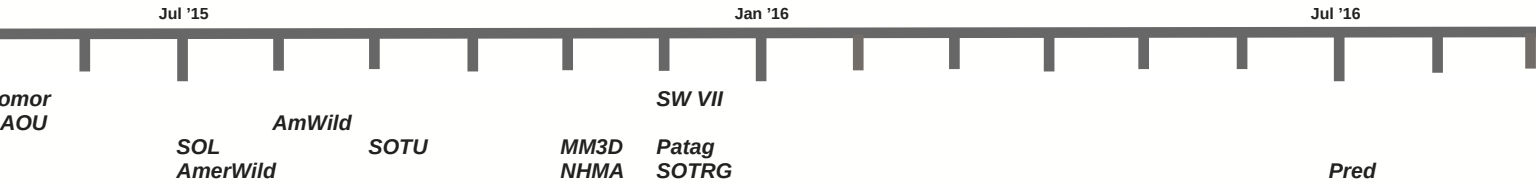
***Tomorrowland* ***
The Avengers must assemble to combat the threat of Ultron!
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Joss Whedon. Cast: Aaron Taylor-Johnson, Elizabeth Olsen, Scarlett Johansson, Chris Evans, Hayley Atwell, Robert Downey Jr., James Spader, Chris Hemsworth, Cobie Smulders, Samuel L. Jackson. 2D. Release: May 1, 2015. DMR.

***Avengers: Age of Ultron* ***
A former boy-genius and a bright, optimistic teen embark on a mission to unearth the secrets of an enigmatic place known only as Tomorrowland.
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Brad Bird. Cast: George Clooney, Judy Greer, Britt Robertson, Hugh Laurie, Kathryn Hahn. Release: May 22, 2015. DMR.

Sea of Love
December Cinema Productions; distributor: tba; director: Release: Mid 2015.

America Wild: U.S. National Parks (wt) *
An "off-trail" adventure set in the mountains and canyons of America's most splendid wildernesses, in celebration of the 100th anniversary of the U.S. National Park Service.
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Greg MacGillivray, Shaun MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: late summer 2015
– Filming in summer, fall, and winter.

Secrets of the Universe



Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: Mark Poirier; executive producer: K2 Communications. Release: Fall 2015.

– March, April: Filmed at CERN, including inside the collider while it was closed for maintenance.

Star Wars: Episode VII *

The adventures "a long time ago, in a galaxy far, far away" continue.

LucasFilm Ltd; distributor: Walt Disney Pictures; director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18, 2015. DMR.

Micro Monsters 3D: A Visit to the World of Insects

Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2015.

Natural History Museum Alive

Atlantic Productions; distributor: tba; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Ilan Eshker. Shot in 4K. Cast: David Attenborough. Release: 2015.

– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Patagonia 3D: Into the Wild (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score : Christophe Jacquelin. Release: 2015.

Secrets of the Royal Garden (formerly *The Kingdom of Plants*)

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2015.

– Film was shot in 3D 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Everest: Conquering Thin Air (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: February 2016.

Predator

BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films. Release: 2016.

MacGillivray Freeman Films

Director Greg MacGillivray films for Humpback Whales *off the coast of Maui with director of photography Brad Ohlund (right) and assistant cameraman Rob Walker (left).*

Angelina Jolie stars in Maleficent.

*(from **PREMIERING** on page 2)*

Maleficent

"The untold story of Disney's most iconic villain, from the 1959 classic *Sleeping Beauty*. A beautiful, pure-hearted young woman, Maleficent has an idyllic life growing up in a peaceable forest kingdom, until one day when an invading army threatens the harmony of the land. Maleficent rises to be the land's fiercest protector, but she ultimately suffers a ruthless betrayal: an act that begins to turn her pure heart to stone. Bent on revenge, Maleficent faces an epic battle with the invading king's successor and, as a result, places a curse upon his newborn infant Aurora. As the child grows, Maleficent realizes that Aurora holds the key to peace in the kingdom, and perhaps to Maleficent's true happiness as well."

Produced and distributed by **Walt Disney Pictures**. Directed by **Robert Stromberg**, produced by **Joe Roth**, written by **Linda Woolverton**, photographed by **Dean Semler**. Executive producers are **Angelina Jolie**, **Michael Vieira**, **Don Hahn**, **Palak Patel**, **Matt Smith**, and **Sarah Bradshaw**.

Starring Angelina Jolie, **Sharlto Copley**, **Elle Fanning**, **Sam Riley**, **Imelda Staunton**, **Juno Temple**, and **Lesley Manville**. Opens May 30.

Edge of Tomorrow

"The epic action of ***Edge of Tomorrow*** unfolds in a near future in which an alien race has hit the Earth in an unrelenting assault, unbeatable by any military unit in the world. Major William Cage is an officer who has never seen a day of combat when he is unceremoniously dropped into what amounts to a suicide mission. Killed within minutes, Cage now finds himself inexplicably thrown into a time loop, forcing him to live out the same brutal combat over and over, fighting and dying again... and again.

"But with each battle, Cage becomes able to engage the adversaries with increasing skill, alongside Special Forces warrior Rita Vrataski. And as Cage and Rita take the fight to the aliens, each repeated encounter gets them one step closer to defeating the enemy."

Produced by **Village Roadshow Pictures**, distributed by **Warner Bros. Pictures**. Directed by **Doug Liman**, script by **Christopher McQuarrie**, **Jez Butterworth**, **John-Henry Butterworth**, based on the novel *All You Need is Kill* by **Hiroshi Sakurazaka**, photographed by **Dion Beebe**, scored by **Christophe Beck**. Produced by **Erwin Stoff**, **Tom Lassally**, **Jeffrey Silver**, **Gregory Jacobs**, and **Jason Hoffs**, with executive producers Doug Liman, **David Bartis**, **Joby Harold**, **Hidemi Fukuhara**, and **Bruce Berman**.

Starring **Tom Cruise**, **Emily Blunt**, **Bill Paxton**, **Brendan Gleeson**, **Noah Taylor**, **Kick Gurry**, and **Tony Way**. Opens June 6. Rated PG-13 for intense sequences of sci-fi action and violence, language and brief suggestive material.

Star Spangled Banner

"***Star-Spangled Banner: Anthem of Liberty*** celebrates the Bicentennial of the heroic defense of Fort McHenry and the

David Clark (center) and Bayley Silleck (right) co-directed Star Spangled Banner.

Walt Disney Pictures.

Photo by Jim O'Leary. Maryland Science Center.

writing of our national anthem. While the giant-screen spectacular will briefly recreate the burning of Washington, its primary focus will be on the dramatic and historically crucial events in and around Baltimore in September 1814."

Co-produced for the Maryland Science Center by **David Clark Inc.** and **Blue Mountain Film Associates Inc.**, and distributed by **Giant Screen Films**. Directed, produced, and written by **Bayley Silleck** and **David Clark**, photographed by **DJ Roller**, scored by **Charlie Barnett**. Executive producers: **Van Reiner** and **James O'Leary**. Narrated by **Sam Waterston**. 20 min. Opens June 14.

Transformers: Age of Extinction

"A mechanic and his daughter make a discovery that brings down Autobots and Decepticons — and a paranoid government official — on them."

Produced by **Di Bonaventura Pictures** and distributed by **Paramount Pictures**. Directed by **Michael Bay**, produced by **Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura**, and **Don Murphy**, written by **Ehren Kruger**, photographed by **Amir Mokri**, scored by **Steve Jablonsky**. Starring **Mark Wahlberg, Nicola Peltz, Stanley Tucci, Kelsey Grammer, Peter Cullen**. Opens June 27.

*(from **LASERS** on page 11)*

show variances from the U.S. government for their laser projectors.

LIPA has been working for almost four years to rationalize FDA and international regulations and is now very close to a unified, international regulatory regime that will treat laser illumination systems as lamps. But it is not there yet. Is this change worth waiting for? Given the characteristics of most GS installations, the current variance requirements are manageable. Future changes will only accelerate adoption.

Acquisition cost is still a big factor, but given that laser projection combines higher performance, digital flexibility, and OpEx reduction, the cost question is not *whether* lasers will save money, but *how much*. And conversion to laser digital eliminates the risk that 70mm film prints might disappear sooner than expected. So the cost question becomes more about comparison shopping.

Which brings us to the final challenge, that of super-premium image quality. Will the Imax custom design deliver a sufficiently differentiated experience to warrant the wait and the cost? Unlike most other commercial development teams, Imax has chosen to go for a radically different design, compared to Barco's new integrated single-projector design and Christie's adaptation of an existing 4K platform with fiber delivery. All have essentially the same choice of lasers. Each has taken a very different approach. The exhibitors' choice will depend on key requirements and what Imax ultimately delivers.

Summary

Commercial, high-brightness laser projectors are now on the market. Barco, Christie, and NEC all have units for sale now; Imax and others are expected to introduce systems in late 2014 or 2105. So far, we have seen a range of approaches, each driven by a particular set of technical and commercial requirements: single-projector vs. dual; integrated laser engines vs. off-board, fiber-delivered illumination; retrofits vs. completely new designs; systems that use six primaries for 3D separation vs. polarization or active glasses.

Laser projection is *nearly* ready to supplant and improve on giant-screen 70mm film presentation, providing a flexible digital delivery platform for all kinds of premium content, while eliminating the high cost of 70mm film prints and xenon lamp replacements.

Laser illumination is the key to all of these image quality improvements and operating benefits. It will surely continue to improve over time, but it is ready to deploy now.

Bill Beck is president of BTM Consulting, LLC, a consultancy focused at the intersection of specialty fiber optics, high-power lasers, and optical sensors, and was founding CEO of Laser Light Engines. He can be reached at billbeck59a2@mac.com.

Worldwide GS and IMAX Theaters

As of June 1, 2014

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		4			4
	8/70				1	
	10/70				1	1
	15/70					
	Total		**4**		**2**	**6**
Asia/Pac	D		208	1	20	229
	8/70	1			9	10
	10/70				9	9
	15/70	2	3	1	28	34
	Total	**3**	**211**	**2**	**66**	**282**
Europe	D	2	97	2	3	104
	8/70	1		1	6	8
	15/70	6	1	5	10	22
	Total	**9**	**98**	**8**	**19**	**134**
Middle East	D		8			8
	8/70					
	15/70	2			2	4
	Total	**2**	**8**		**2**	**12**
North America	D	4	310	1	38	353
	8/70	3			11	14
	15/70	10	43		72	125
	Total	**17**	**353**	**1**	**121**	**492**
South America	D	1	14		1	16
	8/70				1	1
	15/70	1				1
	Total	**2**	**14**		**2**	**18**
World	D	7	641	4	62	714
	8/70	5		1	28	34
	10/70				10	10
	15/70	21	47	6	112	186
	Total	**33**	**688**	**11**	**212**	**944**

By 2D / 3D

	2D	3D	Total
Africa	2	4	6
Asia/Pac	54	228	282
Europe	20	114	134
ME	1	11	12
NA	72	420	492
SA	1	17	18
Total	150	794	944

By Screen

	Dome	Flat	Comb	Total
Africa	2	4		6
Asia/Pac	47	235		282
Europe	14	118	2	134
ME	1	11		12
NA	49	443	2	492
SA	2	16		18
Total	115	825	4	944

Bookings: May-June 2014 by Film

534 bookings of 75 films in 186 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/14
	Krakow CC	10/4/13	10/3/14
	Lodz CC	10/4/13	10/3/14
	Poznan CC	10/4/13	10/3/14
	Warsaw CC	10/4/13	10/3/14
AirRacer	Berlin CS II	1/1/13	7/1/14
Alamo	San Antonio 2D AMC		
Alaska	San Diego RHF	3/14	9/14
Alps	Davenport Put	2/22/14	2/22/15
Amazon	Hartberg	10/1/13	12/31/14
Animalop	Hartford CSC	4/12/14	8/31/14
	Kuwait SCK	9/6/13	9/6/14
Arabia3D	Mexicali	3/28/14	3/27/15
CRA	Hartberg	10/1/13	12/31/14
CV	Alexandria BA	10/1/13	12/31/14
D-Day	Austin TSHM	5/1/14	12/31/14
	Chantilly	5/23/14	12/31/14
	Chicago MSI	5/23/14	12/31/14
	Columbus GA NIM	5/23/14	12/31/14
	Copenhagen	4/7/14	12/31/14
	Dayton	5/24/14	12/31/14
	Dearborn THF	3/28/14	12/31/14
	Denver MNS	**5/24/14**	**12/31/14**
	Edmonton TWS	5/23/14	12/31/14
	Gatineau	**4/4/14**	**12/31/14**
	Hampton VASC	**5/23/14**	**12/31/14**
	Houston MNS	5/23/14	12/31/14
	Huntsville USSRC	4/11/14	12/31/14
	Hutchinson	4/21/14	12/31/14
	Indianapolis Imx	5/9/14	12/31/14
	Lehi	5/23/14	12/31/14
	Louisville KSC	5/23/14	12/31/14
	Lubbock SS	5/1/14	12/31/14
	McMinnville	5/23/14	12/31/14
	New Orleans	5/30/14	12/31/14
	Raleigh	**5/23/14**	**12/31/14**
	Saint Augustine	**5/23/14**	**12/31/14**
	Saint Louis SC	4/25/14	12/31/14
	Seattle PSC 2	3/29/14	12/31/14
	Singapore DC	4/1/14	12/31/14
	Sioux Falls	5/1/14	12/31/14
	Victoria DCI	3/21/14	12/31/14
	Washington NASM	5/23/14	12/31/14
DIA	Hartberg	10/1/13	12/31/14
DinoAliv	Dayton	6/12/13	6/30/14
	Harrisburg	5/17/13	7/31/14
	Mexico City Pap	12/21/13	6/30/14
	Sydney WBS	12/30/13	12/30/14
	Tampa MOSI	2/7/14	2/4/15
Dolphins	Oklahoma City SMO	3/7/14	9/1/14
DPTP	Baton Rouge LASM	9/12	9/14
	Baton Rouge LASM	1/13	9/14
	Kagawa	5/13	5/14
	Killeen	5/12	5/14
	Killeen	1/13	12/14
	Koriyama	11/13	11/14
	Lubbock SS	1/14	12/14
	Saitama SSH	6/13	6/14
	Sioux Falls	4/14	12/14
	Taipei AM	9/13	9/14
Dragons	Copenhagen	9/1/13	8/31/14
	Guayaquil	5/1/14	5/1/15
	Paris Geo	**7/9/13**	**5/8/14**
	Penrith	7/1/13	6/30/14
	Salt Lake City Clark	**6/22/13**	**5/1/15**
DS3D	San Diego RHF	11/13	10/14
EarthWin	Auckland Sky	2/14	2/15
	Davenport Put	3/21/14	5/14
	Guayaquil	3/14	2/15
	Melbourne MV	8/29/13	8/28/14
	Penrith	6/25/13	6/24/14
	Vulcania	3/14	2/15
Everest	Athens Eug	10/1/13	10/31/14
	Hartberg	10/1/13	12/31/14
FightPil	**Chantilly**	**12/10/04**	**7/15**
	Corpus Christi Lex	**5/12/12**	**7/15**
	Dayton	**3/1/13**	**6/30/15**
	Huntsville USSRC	7/1/13	7/1/15
	McMinnville	**3/23/12**	**7/1/15**
	Pensacola NAM	**6/8/11**	**7/15**
	Seattle PSC 2	**6/14/13**	**6/14/15**
FlyMons	Edmonton TWS	12/26/13	12/12/14
	Erie	7/13/13	7/12/14
	Fort Worth	2/14/14	8/31/14
	Gatineau	5/6/13	5/5/14
	Los Angeles CSC	5/1/14	7/30/14
	Orlando SC	7/1/13	6/30/14
	Stockholm	5/19/13	12/31/14
	Taichung NMNS	7/1/13	6/30/14
	Washington NMNH	5/25/12	5/14
FON	Davenport Put	5/7/13	5/6/14
	Edmonton TWS	12/26/13	12/31/14
	Los Angeles CSC	5/1/14	7/30/14
	Pittsburgh CSC	6/1/13	12/31/14
FOTB	Austin TSHM	1/11/13	6/10/14
	Bogota Mal	4/1/13	2/1/15
	Calgary TS	6/18/13	12/31/14
	Chattanooga TA	10/5/12	10/1/14
	Chicago MSI	2/28/14	8/31/14
	Cincinnati MC	2/14/13	6/30/14
	Cleveland	11/27/13	11/26/14
	Dallas PMNS	5/28/14	10/31/14
	Davenport Put	2/15/13	8/10/14
	Des Moines	7/1/13	6/30/14
	Detroit MSC	1/11/14	7/31/14
	Edmonton TWS	12/26/13	12/31/14
	Gatineau	10/5/12	10/4/14
	Greensboro	6/1/13	1/9/15
	Guangzhou MoW	9/15/12	9/14/14
	Harrisburg	2/1/13	1/31/15
	Hartford CSC	9/21/13	6/30/14
	Hong Kong SM	5/1/14	10/1/14
	Kuwait SCK	10/26/12	7/25/14
	Leon Exp	12/1/13	6/30/14
	London SM	9/6/13	6/30/14
	Los Angeles CSC	9/17/13	6/30/14
	Memphis Pink	3/1/14	5/22/15
	Mobile	1/14/14	5/4/14
	Omaha Zoo	10/1/12	6/30/14
	Orlando SC	3/1/14	2/28/15
	Penrith	7/1/13	6/30/14
	Pittsburgh CSC	3/15/13	12/31/14
	Raleigh	10/19/12	6/30/14
	Sacramento Imx	8/13/13	6/30/15
	Saint Augustine	1/18/13	12/31/14
	Saint Paul SMM	3/10/14	6/1/14
	Salt Lake City Clark	2/8/13	7/7/14
	San Jose Tech	2/9/13	6/30/15
	Seattle PSC 2	10/19/12	9/14
	Sudbury	6/17/13	6/30/14
	Suzhou SCAC	3/31/14	3/31/15
	Tallahassee CLC	1/18/13	12/31/14
	Vancouver TWS	3/6/13	5/16/14
	Washington NMNH	10/5/12	9/30/14
G3DNW	Berlin CS	4/20/14	10/19/15
	Chattanooga TA	5/23/14	10/2/14
	Copenhagen	2/8/14	2/7/15
	Galveston	5/24/14	8/21/14
	Garza Garcia	3/14/14	9/21/14
	Guayaquil	4/20/14	4/19/15
	Houston MNS	2/15/14	12/31/14
	Montreal SC	2/10/14	2/9/15
GC	Branson	10/15/13	5/15/14
	Grand Canyon DCI	11/1/99	12/14
GCA	Ede	7/19/12	7/18/14
	Gatineau	5/1/13	3/30/15
	Peoria RM	8/16/13	8/15/14
	San Diego RHF	4/14	9/14
Greece	Kolkata SC	1/15/14	1/14/15
GWS	**Atlanta FMNH**	**6/13/14**	**6/30/15**
	Austin TSHM	8/2/13	8/2/14
	Birmingham AL	8/2/13	8/2/14
	Birmingham UK	9/24/13	12/31/14
	Boston NEA	**5/31/13**	**6/30/14**
	Branson	3/1/14	3/1/15
	Chattanooga TA	5/24/13	5/24/14
	Chicago Imx	10/4/13	10/4/14
	Columbus COSI	**6/1/14**	**8/1/15**
	Denver MNS	6/21/13	6/21/14
	Erie	**6/6/14**	**6/30/15**
	Galveston	**6/28/14**	**8/31/14**
	Houston MNS	8/2/13	8/2/14
	Hutchinson	**5/1/14**	**5/31/15**
	Indianapolis Imx	5/24/13	5/24/14
	Jersey City	10/4/13	10/4/14
	Kuwait SCK	10/15/13	10/15/14
	Lehi	9/6/13	9/3/14
	Lubbock SS	7/5/13	7/5/14
	Melbourne MV	12/31/13	12/31/14
	Memphis Pink	6/22/13	6/22/14
	Mexico City Pap	7/5/13	7/5/14
	Montreal SC	5/29/13	5/29/14
	New Orleans	**5/24/13**	**9/30/14**
	Norwalk	10/4/13	10/4/14
	Parker	11/30/13	5/31/14
	Pittsburgh CSC	**6/13/14**	**6/30/15**
	Portland OMSI I	11/29/13	11/29/14

Film	Theater	Open	Close
	Richmond SMV	3/15/14	3/15/15
	Saint Augustine	8/9/13	8/9/14
	Sioux Falls	9/1/13	9/1/14
	Sydney WBS	12/30/13	12/30/14
	Tallahassee CLC	6/15/13	6/15/14
	Tampa MOSI	**5/24/13**	**9/30/14**
	Toronto OSC	10/4/13	10/4/14
	Victoria DCI	1/14/14	1/14/15
	Virginia Beach AMSC	**5/29/14**	**5/31/15**
HaunCast	New Orleans	9/15/13	11/15/14
HCBTD	San Simeon DCI	8/17/96	
HidUniv	Aguascalientes	2/28/14	2/27/15
	Atlanta FMNH	9/6/13	9/5/14
	Chantilly	1/30/14	
	Cincinnati MC	**6/13/14**	**10/12/14**
	Cleveland	6/28/13	6/27/14
	Copenhagen	6/28/13	6/27/14
	Dayton	**5/1/14**	**4/30/15**
	Glasgow	**5/2/14**	**5/1/15**
	Hampton VASC	10/12/13	10/11/14
	Huntsville USSRC	7/1/13	6/30/14
	Hutchinson	6/28/13	6/27/14
	McMinnville	6/28/13	6/27/14
	Melbourne HCL	9/1/13	8/31/14
	San Jose Tech	9/7/13	9/6/14
	Seattle PSC 2	1/10/14	1/9/15
	Spokane RP	3/7/14	9/30/14
	Stockholm	9/15/13	9/14/14
	Sydney WBS	9/1/13	8/31/14
	Tallahassee CLC	2/14/14	2/13/15
	Tampa MOSI	10/25/13	10/24/14
	Toulouse CDE	2/1/14	1/31/15
	Valencia Spn	4/1/14	3/31/15
	Victoria DCI	10/25/13	10/24/14
	Washington NASM	1/30/14	
Hubble3D	Salt Lake City Clark	3/19/10	7/17/14
HumanBod	Boston MOS	11/16/13	11/15/14
	Shreveport	9/1/13	8/28/14
	Stockholm	1/1/12	12/31/14
	Toronto OSC	12/1/13	6/30/14
IOLM	Apple Valley Imx	4/4/14	
	Atlanta FMNH	4/4/14	
	Atlantic City	4/4/14	
	Bangkok Par Maj	5/29/14	
	Bangkok Pin Maj	5/29/14	
	Bangkok Rat Maj	5/29/14	
	Birmingham AL	4/4/14	
	Boston NEA	4/4/14	
	Branson	4/4/14	
	Chicago Imx	4/4/14	
	Cleveland	4/4/14	
	Columbus GA NIM	4/4/14	
	Denver MNS	6/6/14	
	Des Moines	4/4/14	
	Edmonton TWS	4/4/14	
	Fort Lauderdale	4/4/14	
	Fort Worth	4/4/14	
	Hampton VASC	4/4/14	
	Hat Yai Maj	5/29/14	
	Indianapolis Imx	4/4/14	
	Jersey City	4/4/14	
	Los Angeles CSC	4/4/14	
	Melbourne MV	6/19/14	
	Montreal SC	4/28/14	
	New Orleans	4/4/14	
	New York Emp AMC	4/4/14	
	Norwalk	4/4/14	
	Omaha Zoo	4/4/14	
	Pensacola NAM	4/4/14	
	Quebec	4/4/14	
	Raleigh	4/4/14	
	Regina	4/4/14	
	Sacramento Imx	4/4/14	
	Saint Augustine	4/4/14	
	Saint Louis SC	5/23/14	
	Salt Lake City Clark	4/4/14	4/3/15
	San Jose Tech	4/4/14	
	Seattle PSC 2	4/4/14	
	Shreveport	4/4/14	
	Spokane RP	4/4/14	
	Sudbury	4/4/14	
	Syracuse MOST	4/4/14	
	Tallahassee CLC	4/4/14	
	Tampa MOSI	4/4/14	
	Victoria DCI	5/16/14	
	Washington NMNH	4/4/14	
Jerusale	Albuquerque NMM	3/2/14	12/31/14
	Atlanta FMNH	1/3/14	6/30/14
	Birmingham AL	5/23/14	11/23/15
	Boston MOS	9/20/13	9/19/14
	Branson	3/1/14	6/2/15
	Columbus GA NIM	10/18/13	10/17/14
	Davenport Put	11/8/13	10/31/14
	Dearborn THF	2/8/14	2/7/15
	Denver MNS	2/14/14	2/13/15
	Edmonton TWS	12/26/13	12/31/14
	Garden City	9/28/13	9/27/14
	Gatineau	9/27/13	9/26/14
	Grand Rapids Cel	10/18/13	12/31/14
	Hague	3/31/14	3/30/15
	Hastings	11/7/13	11/6/14
	Houston MNS	10/4/13	10/1/14
	Hutchinson	9/20/13	9/1/14
	Lehi	10/18/13	10/17/14
	London BFI	1/1/14	12/31/14
	Lubbock SS	10/11/13	9/30/14
	McMinnville	9/27/13	9/26/14
	Melbourne MV	4/1/14	4/30/15
	Memphis Pink	4/12/14	5/22/15
	Paris Geo	10/15/13	10/14/14
	Pittsburgh CSC	3/7/14	3/6/15
	Raleigh	2/21/14	2/20/15
	Saint Augustine	2/28/14	2/27/15
	Saint Louis SC	10/4/13	9/27/14
	Salt Lake City Clark	11/22/13	9/4/14
	Seattle PSC 2	9/27/13	9/26/14
	Speyer Dome	12/12/13	12/11/14
	Sudbury	4/19/14	4/13/15
	Sydney WBS	2/1/14	1/31/15
	Toronto OSC	3/7/14	12/31/14
JTM	Leon Exp	4/4/14	5/15/14
JTTSP	Atlanta FMNH	1/24/14	1/13/15
	Boston MOS	1/17/14	1/23/15
	Charlotte DP	**6/13/14**	**6/12/15**
	Chattanooga TA	**3/7/14**	**3/6/15**
	Cincinnati MC	1/17/14	1/16/15
	Cleveland	**5/23/14**	**5/22/15**
	Denver MNS	2/14/14	2/13/15
	Detroit MSC	**6/14/14**	**6/13/15**
	Fort Lauderdale	1/17/14	1/16/15
	Galveston	2/14/14	2/13/15
	Gatineau	1/31/14	7/31/14
	Harrisburg	1/24/14	1/23/15
	Paris Geo	**5/16/14**	**5/15/15**
	Port of Spain	2/6/14	2/5/15
	Puebla	2/14/14	2/13/15
	Raleigh	12/21/13	12/20/14
	Saint Augustine	8/1/13	7/31/15
	San Diego RHF	3/14	9/14
	San Jose Tech	1/11/14	6/30/15
	Seattle PSC 2	1/24/14	1/23/15
	Stockholm	2/14/14	2/13/15
	Vancouver TWS	5/17/14	
Kenya	Gatineau	9/27/13	3/31/15
	Lucerne	9/1/13	9/1/14
	New Orleans	**5/30/14**	**12/31/14**
	Spokane RP	**3/1/14**	**12/31/14**
L&C	Davenport Put	2/22/14	2/22/15
	Garden City	7/1/13	6/30/14
	Toronto OSC	2/28/14	6/30/14
	Washington NMNH	1/1/13	12/31/14
LastReef	Berlin CS	7/5/13	7/5/14
	Calgary TS	5/26/12	7/6/14
	Chicago MSI	6/7/13	6/7/14
	Copenhagen	5/15/12	6/1/14
	Daqing	7/5/13	7/5/14
	Davenport Put	2/1/13	2/1/15
	Garza Garcia	12/11/13	5/11/14
	Hartford CSC	3/1/13	9/1/14
	Hastings	6/1/12	6/7/14
	Hong Kong SM	5/3/13	5/3/14
	Houston MNS	6/29/12	6/30/14
	Hutchinson	10/5/12	9/30/14
	Indianapolis Imx	10/4/13	10/4/14
	Las Palmas	3/1/13	9/1/14
	Louisville KSC	2/8/14	1/9/15
	Mexicali	6/30/12	7/6/14
	Peoria RM	2/1/14	10/31/14
	Phoenix ASC	1/18/14	1/18/15
	Quebec	10/15/12	10/4/14
	San Antonio 3D AMC	10/4/13	10/4/14
	Seoul 63	7/5/13	7/5/14
	Sioux Falls	10/1/12	10/10/14
	Stockholm	5/11/12	5/4/14
	Sudbury	5/1/13	5/1/14
	Sydney WBS	5/3/12	6/1/14
	Tallahassee CLC	1/17/14	1/17/15
	Valencia Spn	7/5/13	7/5/14
LivingSe	Beijing Dome CSTM	1/1/14	1/1/15
	Hartberg	10/1/13	12/31/14
LOF	La Coruna	12/1/13	12/1/14
	Las Palmas	3/15/13	2/28/15
	McMinnville	**3/23/12**	**6/18/15**
LOLL	**Loch Lomond**	**7/24/02**	
Meerkats	Denver MNS	9/3/13	6/1/14
	Edmonton TWS	12/26/13	12/31/14
MOF	Pensacola NAM	11/8/96	
MOTN	Alexandria BA	10/1/13	12/31/14
	Valencia Spn	1/1/12	12/31/14
MOTUW	Albuquerque NMM	1/2/14	1/1/15
	Dallas PMNS	11/1/13	10/31/14
	Davenport Put	2/1/14	2/1/15
	Denver MNS	11/1/13	10/31/14
	Erie	3/14/14	3/13/15
	Hastings	6/3/14	6/2/15
	Houston MNS	1/6/14	6/5/14
	Kuwait SCK	1/27/14	2/1/15
	Lehi	12/20/13	12/19/14
	Melbourne MV	3/24/14	3/24/15
	New York AMNH	1/1/14	6/30/14
	Orlando SC	11/1/13	11/30/14
	Pittsburgh CSC	1/2/14	1/1/15
	Portland OMSI	11/29/13	11/17/14
	Raleigh	11/1/13	10/31/14
	San Diego RHF	11/8/13	10/31/14
	Sydney WBS	2/14/14	2/15/15
Mummies	Houston MNS	6/15/13	6/30/14
	Portland OMSI	1/1/14	1/1/15
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
Ozarks	Branson	9/93	12/14
Penguins	Baltimore MSC	6/22/14	6/30/15

Film	Theater	Open	Close
	Beijing CFM	1/1/14	1/1/15
	Birmingham UK	11/1/13	10/31/14
	Boston NEA	5/24/13	1/1/15
	Chattanooga TA	11/29/13	5/28/14
	Columbus COSI	9/21/13	5/31/14
	Dearborn THF	4/18/14	4/17/15
	Dubai MR	10/4/13	6/14/14
	Galveston	3/4/14	8/21/14
	Garza Garcia	6/12/14	12/12/14
	Gatineau	12/20/13	12/19/14
	Hong Kong SM	3/1/14	8/31/14
	Indianapolis Imx	6/27/14	12/26/14
	Kagawa	4/1/14	3/31/15
	Kuwait SCK	8/9/13	8/8/14
	London BFI	9/6/13	9/5/14
	London SM	7/22/13	7/21/14
	Lubbock SS	3/1/14	8/31/14
	Lucerne	3/14/14	3/13/15
	Milwaukee	1/15/14	6/15/14
	New Orleans	11/1/13	6/30/14
	Omaha Zoo	8/6/13	5/31/14
	Orlando SC	9/4/13	12/31/14
	Parker	12/1/13	6/30/14
	Phoenix ASC	11/22/13	11/21/14
	Virginia Beach AMSC	11/29/13	5/28/14
Pulse	Victoria DCI	10/1/13	6/30/14
Rescue	Al Khobar	6/6/13	6/5/14
	Beijing CFM	1/14	1/15
	Corpus Christi Lex	5/1/13	6/30/14
	Davenport Put	6/24/12	3/31/15
	Dongguan STM	3/14/14	2/28/15
	McMinnville	6/1/12	5/31/15
	Phoenix ASC	11/22/13	5/29/14
	Shanghai Dome STM	6/30/13	7/2/14
Rheged	Penrith	7/1/00	
RME	Boston MOS	5/1/13	10/31/14
	Columbus GA NIM	9/12	5/14
	Pensacola NAM	1/1/13	6/30/14
	Salt Lake City Clark	8/22/13	9/4/14
	Victoria DCI	6/28/13	5/28/14
ROF	Baltimore MSC	7/1/11	6/30/14
	Philadelphia FI	10/1/13	9/30/14
SeaMonst	Davenport Put	2/22/14	2/22/15
	Edmonton TWS	12/26/13	12/31/14
SeaRex	Berlin CS II	1/1/12	7/1/14
Sharks3D	Taipei MCRC	1/1/14	12/31/14
SpacJunk	Birmingham UK	1/1/12	1/1/15
	Guangzhou MoW	5/1/13	10/31/14
	Hastings	**9/13/13**	
	Kaohsiung NSTM	1/1/14	6/30/14
	Milwaukee	**9/27/13**	**6/13/14**
	Mobile	4/1/14	10/31/14
	Tallahassee CLC	2/10/12	3/18/15
TA	Birmingham AL	1/6/14	1/6/15
	Dayton	6/12/13	6/30/14
	Erie	3/14/13	9/15/14
	Hastings	1/15/14	6/30/15
	Huntsville USSRC	4/5/13	6/5/14
	Kansas City Sci	4/5/13	10/5/14
	Louisville KSC	2/8/14	1/10/15
	Memphis Pink	3/8/14	3/8/15
ToFly	**Lucknow**	**5/1/14**	**11/30/14**
	Mumbai	**6/1/14**	**12/31/14**
	Washington NASM	7/1/76	
TOTIA	**Al Khobar**	**6/1/14**	**6/1/15**
	Albuquerque NMM	**8/2/13**	**8/31/14**
	Austin TSHM	11/1/13	11/1/14
	Baltimore MSC	2/1/14	2/1/15
	Berlin CS	9/6/13	9/6/14
	Birmingham AL	11/5/13	11/5/14
	Birmingham UK	9/24/13	12/31/14
	Copenhagen	12/12/13	12/12/14
	Dallas PMNS	11/15/13	11/15/14
	Davenport Put	2/1/14	2/1/15
	Erie	10/4/13	10/4/14
	Galveston	11/15/13	11/15/14
	Harrisburg	**5/29/14**	**5/31/15**
	Hong Kong SM	9/1/13	9/1/14
	Houston MNS	**1/25/13**	**6/30/15**
	Hutchinson	**3/1/13**	**6/30/15**
	Indianapolis Imx	11/15/13	11/15/14
	Jersey City	6/7/13	6/7/14
	Kaohsiung NSTM	1/1/14	6/30/14
	Louisville KSC	11/28/13	12/31/14
	Louisville KSC	2/8/14	11/28/14
	Melbourne MV	6/7/13	6/7/14
	Montreal SC	9/6/13	9/6/14
	Moscow BFC	10/15/13	10/31/14
	Orlando SC	10/4/13	10/4/14
	Parker	10/4/13	10/4/14
	Philadelphia FI	**1/1/14**	**12/31/14**
	Puebla	6/7/13	6/7/14
	Quebec	9/6/13	9/6/14
	Raleigh	2/1/13	8/1/14
	Saint Félicien	**5/1/14**	**5/1/15**
	Saint Louis SC	1/15/14	1/15/15
	San Diego NHM	7/5/13	7/5/14
	Seattle PSC 2	10/4/13	10/4/14
	Seoul 63	**9/1/13**	**12/31/14**
	Singapore SC	8/2/13	8/2/14
	Sioux Falls	6/1/13	6/1/14
	Spokane RP	**5/15/14**	**5/15/15**
	Stockholm	11/29/13	11/29/14
	Tijuana	11/28/13	11/28/14
	Toyohashi	5/1/13	5/1/14
	Victoria DCI	**8/30/13**	**5/31/15**
	Washington NMNH	10/18/13	10/31/14
	Yellowstone	**5/1/14**	**5/31/15**
TTA	Berlin CS	9/6/13	9/6/14
	Budapest CC	10/4/13	10/4/14
	Copenhagen	12/12/13	12/12/14
	Grand Rapids Cel	10/4/13	10/4/14
	Kuwait SCK	10/4/13	10/4/14
	Paris Geo	10/4/13	10/4/14
	San Antonio 3D AMC	10/4/13	10/4/14
	Shreveport	10/4/13	10/4/14
	Sinsheim	10/4/13	10/4/14
	Vancouver TWS	1/17/14	5/1/14
UWT3D	**Gatineau**	**5/1/14**	**4/30/15**
	Greensboro	6/15/14	6/30/14
	Raleigh	2/2/14	4/2/15
	Washington NMNH	3/15/13	3/31/15
VanGogh	Charlotte DP	4/25/14	4/24/15
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	**Galveston**	**5/3/14**	**8/31/14**
	Milwaukee	11/29/13	11/29/14
	Portland OMSI	1/15/14	1/15/15
WM	**Denver CC Reg**	**6/1/14**	**9/30/14**
	Jersey City	1/17/14	6/10/14
	Louisville KSC	2/8/14	12/31/14
	Sioux Falls	3/1/14	1/31/15
WOTA	**Parker**	**5/2/14**	**12/31/14**
	Sudbury	**3/6/14**	**3/31/15**
WTP	Hastings	3/8/14	9/7/14
	Hutchinson	2/12/14	2/11/15
	Kansas City Sci	11/8/13	5/8/14
	Saint Augustine	1/3/14	1/2/15
	Saint Augustine	1/6/14	1/5/15
WTTR3D	Dallas PMNS	5/25/13	5/25/14
	Eilat Epic	**9/1/12**	**9/30/14**
	Sioux Falls	**9/1/13**	**9/30/14**
ZionCany	Zion	7/1/08	

May-June 2014 by Theater

Theater	Film	Open	Close
Aguascalientes	HidUniv	2/28/14	2/27/15
Al Khobar	Rescue	6/6/13	6/5/14
	TOTIA	**6/1/14**	**6/1/15**
Albuquerque NMM	Jerusale	3/2/14	12/31/14
	MOTUW	1/2/14	1/1/15
	TOTIA	**8/2/13**	**8/31/14**
Alexandria BA	CV	10/1/13	12/31/14
	MOTN	10/1/13	12/31/14
Apple Valley Imx	IOLM	4/4/14	
Athens Eug	Everest	10/1/13	10/31/14
Atlanta FMNH	**GWS**	**6/13/14**	**6/30/15**
	HidUniv	9/6/13	9/5/14
	IOLM	4/4/14	
	Jerusale	1/3/14	6/30/14
	JTTSP	1/24/14	1/13/15
Atlantic City	IOLM	4/4/14	
Auckland Sky	EarthWin	2/14	2/15
Austin TSHM	D-Day	5/1/14	12/31/14
	FOTB	1/11/13	6/10/14
	GWS	8/2/13	8/2/14
	TOTIA	11/1/13	11/1/14
Baltimore MSC	Penguins	6/22/14	6/30/15
	ROF	7/1/11	6/30/14
	TOTIA	2/1/14	2/1/15
Bangkok Par Maj	IOLM	5/29/14	
Bangkok Pin Maj	IOLM	5/29/14	
Bangkok Rat Maj	IOLM	5/29/14	
Baton Rouge LASM	DPTP	9/12	9/14
	DPTP	1/13	9/14
Beijing CFM	Penguins	1/1/14	1/1/15
	Rescue	1/14	1/15
Beijing Dome CSTM	LivingSe	1/1/14	1/1/15
Berlin CS	G3DNW	4/20/14	10/19/15
	LastReef	7/5/13	7/5/14
	TOTIA	9/6/13	9/6/14
	TTA	9/6/13	9/6/14
Berlin CS II	AirRacer	1/1/13	7/1/14
	SeaRex	1/1/12	7/1/14
Birmingham AL	GWS	8/2/13	8/2/14
	IOLM	4/4/14	
	Jerusale	5/23/14	11/23/15
	TA	1/6/14	1/6/15
	TOTIA	11/5/13	11/5/14
Birmingham UK	GWS	9/24/13	12/31/14
	Penguins	11/1/13	10/31/14
	SpacJunk	1/1/12	1/1/15
	TOTIA	9/24/13	12/31/14
Bogota Mal	FOTB	4/1/13	2/1/15
Boston MOS	HumanBod	11/16/13	11/15/14
	Jerusale	9/20/13	9/19/14
	JTTSP	1/17/14	1/23/15

Theater	Film	Open	Close
	RME	5/1/13	10/31/14
Boston NEA	**GWS**	**5/31/13**	**6/30/14**
	IOLM	4/4/14	
	Penguins	5/24/13	1/1/15
Branson	GC	10/15/13	5/15/14
	GWS	3/1/14	3/1/15
	IOLM	4/4/14	
	Jerusale	3/1/14	6/2/15
	Ozarks	9/93	12/14
Budapest CC	TTA	10/4/13	10/4/14
Calgary TS	FOTB	6/18/13	12/31/14
	LastReef	5/26/12	7/6/14
Chantilly	D-Day	5/23/14	12/31/14
	FightPil	**12/10/04**	**7/15**
	HidUniv	1/30/14	
Charlotte DP	**JTTSP**	**6/13/14**	**6/12/15**
	VanGogh	4/25/14	4/24/15
Chattanooga TA	FOTB	10/5/12	10/1/14
	G3DNW	5/23/14	10/2/14
	GWS	5/24/13	5/24/14
	JTTSP	**3/7/14**	**3/6/15**
	Penguins	11/29/13	5/28/14
Chicago Imx	GWS	10/4/13	10/4/14
	IOLM	4/4/14	
Chicago MSI	D-Day	5/23/14	12/31/14
	FOTB	2/28/14	8/31/14
	LastReef	6/7/13	6/7/14
Cincinnati MC	FOTB	2/14/13	6/30/14
	HidUniv	**6/13/14**	**10/12/14**
	JTTSP	1/17/14	1/16/15
Cleveland	FOTB	11/27/13	11/26/14
	HidUniv	6/28/13	6/27/14
	IOLM	4/4/14	
	JTTSP	**5/23/14**	**5/22/15**
Columbus COSI	**GWS**	**6/1/14**	**8/1/15**
	Penguins	9/21/13	5/31/14
Columbus GA NIM	D-Day	5/23/14	12/31/14
	IOLM	4/4/14	
	Jerusale	10/18/13	10/17/14
	RME	9/12	5/14
Copenhagen	D-Day	4/7/14	12/31/14
	Dragons	9/1/13	8/31/14
	G3DNW	2/8/14	2/7/15
	HidUniv	6/28/13	6/27/14
	LastReef	5/15/12	6/1/14
	TOTIA	12/12/13	12/12/14
	TTA	12/12/13	12/12/14
Corpus Christi Lex	**FightPil**	**5/12/12**	**7/15**
	Rescue	5/1/13	6/30/14
Dallas PMNS	FOTB	5/28/14	10/31/14
	MOTUW	11/1/13	10/31/14
	TOTIA	11/15/13	11/15/14
	WTTR3D	5/25/13	5/25/14
Daqing	LastReef	7/5/13	7/5/14
Davenport Put	Alps	2/22/14	2/22/15
	EarthWin	3/21/14	5/14
	FON	5/7/13	5/6/14
	FOTB	2/15/13	8/10/14
	Jerusale	11/8/13	10/31/14
	L&C	2/22/14	2/22/15
	LastReef	2/1/13	2/1/15
	MOTUW	2/1/14	2/1/15
	Rescue	6/24/12	3/31/15
	SeaMonst	2/22/14	2/22/15
	TOTIA	2/1/14	2/1/15
Dayton	D-Day	5/24/14	12/31/14
	DinoAliv	6/12/13	6/30/14
	FightPil	**3/1/13**	**6/30/15**
	HidUniv	**5/1/14**	**4/30/15**
	TA	6/12/13	6/30/14
Dearborn THF	D-Day	3/28/14	12/31/14
	Jerusale	2/8/14	2/7/15
	Penguins	4/18/14	4/17/15
Denver CC Reg	**WM**	**6/1/14**	**9/30/14**
Denver MNS	**D-Day**	**5/24/14**	**12/31/14**
	GWS	6/21/13	6/21/14
	IOLM	6/6/14	
	Jerusale	2/14/14	2/13/15
	JTTSP	2/14/14	2/13/15
	Meerkats	9/3/13	6/1/14
	MOTUW	11/1/13	10/31/14
Des Moines	FOTB	7/1/13	6/30/14
	IOLM	4/4/14	
Detroit MSC	FOTB	1/11/14	7/31/14
	JTTSP	**6/14/14**	**6/13/15**
Dongguan STM	Rescue	3/14/14	2/28/15
Dubai MR	Penguins	10/4/13	6/14/14
Ede	GCA	7/19/12	7/18/14
Edmonton TWS	D-Day	5/23/14	12/31/14
	FlyMons	12/26/13	12/12/14
	FON	12/26/13	12/31/14
	FOTB	12/26/13	12/31/14
	IOLM	4/4/14	
	Jerusale	12/26/13	12/31/14
	Meerkats	12/26/13	12/31/14
	SeaMonst	12/26/13	12/31/14
Eilat Epic	**WTTR3D**	**9/1/12**	**9/30/14**
Erie	FlyMons	7/13/13	7/12/14
	GWS	**6/6/14**	**6/30/15**
	MOTUW	3/14/14	3/13/15
	TA	3/14/13	9/15/14
	TOTIA	10/4/13	10/4/14
Fort Lauderdale	IOLM	4/4/14	
	JTTSP	1/17/14	1/16/15
Fort Worth	FlyMons	2/14/14	8/31/14
	IOLM	4/4/14	
Galveston	G3DNW	5/24/14	8/21/14
	GWS	**6/28/14**	**8/31/14**
	JTTSP	2/14/14	2/13/15
	Penguins	3/4/14	8/21/14
	TOTIA	11/15/13	11/15/14
	WildOcea	**5/3/14**	**8/31/14**
Garden City	Jerusale	9/28/13	9/27/14
	L&C	7/1/13	6/30/14
Garza Garcia	G3DNW	3/14/14	9/21/14
	LastReef	12/11/13	5/11/14
	Penguins	6/12/14	12/12/14
Gatineau	**D-Day**	**4/4/14**	**12/31/14**
	FlyMons	5/6/13	5/5/14
	FOTB	10/5/12	10/4/14
	GCA	5/1/13	3/30/15
	Jerusale	9/27/13	9/26/14
	JTTSP	1/31/14	7/31/14
	Kenya	9/27/13	3/31/15
	Penguins	12/20/13	12/19/14
	UWT3D	**5/1/14**	**4/30/15**
Glasgow	**HidUniv**	**5/2/14**	**5/1/15**
Grand Canyon DCI	GC	11/1/99	12/14
Grand Rapids Cel	Jerusale	10/18/13	12/31/14
	TTA	10/4/13	10/4/14
Greensboro	FOTB	6/1/13	1/9/15
	UWT3D	6/15/14	6/30/14
Guangzhou MoW	FOTB	9/15/12	9/14/14
	SpacJunk	5/1/13	10/31/14
Guayaquil	Dragons	5/1/14	5/1/15
	EarthWin	3/14	2/15
	G3DNW	4/20/14	4/19/15
Hague	Jerusale	3/31/14	3/30/15
Hampton VASC	**D-Day**	**5/23/14**	**12/31/14**
	HidUniv	10/12/13	10/11/14
	IOLM	4/4/14	
Harrisburg	DinoAliv	5/17/13	7/31/14
	FOTB	2/1/13	1/31/15
	JTTSP	1/24/14	1/23/15
	TOTIA	**5/29/14**	**5/31/15**
Hartberg	Amazon	10/1/13	12/31/14
	CRA	10/1/13	12/31/14
	DIA	10/1/13	12/31/14
	Everest	10/1/13	12/31/14
	LivingSe	10/1/13	12/31/14
Hartford CSC	Animalop	4/12/14	8/31/14
	FOTB	9/21/13	6/30/14
	LastReef	3/1/13	9/1/14
Hastings	Jerusale	11/7/13	11/6/14
	LastReef	6/1/12	6/7/14
	MOTUW	6/3/14	6/2/15
	SpacJunk	**9/13/13**	
	TA	1/15/14	6/30/15
	WTP	3/8/14	9/7/14
Hat Yai Maj	IOLM	5/29/14	
Hong Kong SM	FOTB	5/1/14	10/1/14
	LastReef	5/3/13	5/3/14
	Penguins	3/1/14	8/31/14
	TOTIA	9/1/13	9/1/14
Houston MNS	D-Day	5/23/14	12/31/14
	G3DNW	2/15/14	12/31/14
	GWS	8/2/13	8/2/14
	Jerusale	10/4/13	10/1/14
	LastReef	6/29/12	6/30/14
	MOTUW	1/6/14	6/5/14
	Mummies	6/15/13	6/30/14
	TOTIA	**1/25/13**	**6/30/15**
Huntsville USSRC	D-Day	4/11/14	12/31/14
	FightPil	7/1/13	7/1/15
	HidUniv	7/1/13	6/30/14
	TA	4/5/13	6/5/14
Hutchinson	D-Day	4/21/14	12/31/14
	GWS	**5/1/14**	**5/31/15**
	HidUniv	6/28/13	6/27/14
	Jerusale	9/20/13	9/1/14
	LastReef	10/5/12	9/30/14
	TOTIA	**3/1/13**	**6/30/15**
	WTP	2/12/14	2/11/15
Indianapolis Imx	D-Day	5/9/14	12/31/14
	GWS	5/24/13	5/24/14
	IOLM	4/4/14	
	LastReef	10/4/13	10/4/14
	Penguins	6/27/14	12/26/14
	TOTIA	11/15/13	11/15/14
Jersey City	GWS	10/4/13	10/4/14
	IOLM	4/4/14	
	TOTIA	6/7/13	6/7/14
	WM	1/17/14	6/10/14
Kagawa	DPTP	5/13	5/14
	Penguins	4/1/14	3/31/15
Kansas City Sci	TA	4/5/13	10/5/14
	WTP	11/8/13	5/8/14
Kaohsiung NSTM	SpacJunk	1/1/14	6/30/14
	TOTIA	1/1/14	6/30/14
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/14
Killeen	DPTP	5/12	5/14
	DPTP	1/13	12/14
Kolkata SC	Greece	1/15/14	1/14/15
Koriyama	DPTP	11/13	11/14
Krakow CC	AfricAdv	10/4/13	10/3/14
Kuwait SCK	Animalop	9/6/13	9/6/14
	FOTB	10/26/12	7/25/14
	GWS	10/15/13	10/15/14
	MOTUW	1/27/14	2/1/15
	Penguins	8/9/13	8/8/14
	TTA	10/4/13	10/4/14
La Coruna	LOF	12/1/13	12/1/14
Las Palmas	LastReef	3/1/13	9/1/14
	LOF	3/15/13	2/28/15
Lehi	D-Day	5/23/14	12/31/14
	GWS	9/6/13	9/3/14
	Jerusale	10/18/13	10/17/14
	MOTUW	12/20/13	12/19/14

Theater	Film	Open	Close
Leon Exp	FOTB	12/1/13	6/30/14
	JTM	4/4/14	5/15/14
Loch Lomond	**LOLL**	**7/24/02**	
Lodz CC	AfricAdv	10/4/13	10/3/14
London BFI	Jerusale	1/1/14	12/31/14
	Penguins	9/6/13	9/5/14
London SM	FOTB	9/6/13	6/30/14
	Penguins	7/22/13	7/21/14
Los Angeles CSC	FlyMons	5/1/14	7/30/14
	FON	5/1/14	7/30/14
	FOTB	9/17/13	6/30/14
	IOLM	4/4/14	
Louisville KSC	D-Day	5/23/14	12/31/14
	LastReef	2/8/14	1/9/15
	TA	2/8/14	1/10/15
	TOTIA	11/28/13	12/31/14
	TOTIA	2/8/14	11/28/14
	WM	2/8/14	12/31/14
Lubbock SS	D-Day	5/1/14	12/31/14
	DPTP	1/14	12/14
	GWS	7/5/13	7/5/14
	Jerusale	10/11/13	9/30/14
	Penguins	3/1/14	8/31/14
Lucerne	Kenya	9/1/13	9/1/14
	Penguins	3/14/14	3/13/15
Lucknow	**ToFly**	**5/1/14**	**11/30/14**
McMinnville	D-Day	5/23/14	12/31/14
	FightPil	**3/23/12**	**7/1/15**
	HidUniv	6/28/13	6/27/14
	Jerusale	9/27/13	9/26/14
	LOF	**3/23/12**	**6/18/15**
	Rescue	6/1/12	5/31/15
Melbourne HCL	HidUniv	9/1/13	8/31/14
Melbourne MV	EarthWin	8/29/13	8/28/14
	GWS	12/31/13	12/31/14
	IOLM	6/19/14	
	Jerusale	4/1/14	4/30/15
	MOTUW	3/24/14	3/24/15
	TOTIA	6/7/13	6/7/14
Memphis Pink	FOTB	3/1/14	5/22/15
	GWS	6/22/13	6/22/14
	Jerusale	4/12/14	5/22/15
	TA	3/8/14	3/8/15
Mexicali	Arabia3D	3/28/14	3/27/15
	LastReef	6/30/12	7/6/14
Mexico City Pap	DinoAliv	12/21/13	6/30/14
	GWS	7/5/13	7/5/14
Milwaukee	Penguins	1/15/14	6/15/14
	SpacJunk	**9/27/13**	**6/13/14**
	WildOcea	11/29/13	11/29/14
Mobile	FOTB	1/14/14	5/4/14
	SpacJunk	4/1/14	10/31/14
Montreal SC	G3DNW	2/10/14	2/9/15
	GWS	5/29/13	5/29/14
	IOLM	4/28/14	
	TOTIA	9/6/13	9/6/14
Moscow BFC	TOTIA	10/15/13	10/31/14
Mumbai	**ToFly**	**6/1/14**	**12/31/14**
New Delhi ICC	ND		
New Orleans	D-Day	5/30/14	12/31/14
	GWS	**5/24/13**	**9/30/14**
	HaunCast	9/15/13	11/15/14
	IOLM	4/4/14	
	Kenya	**5/30/14**	**12/31/14**
	Penguins	11/1/13	6/30/14
New York AMNH	MOTUW	1/1/14	6/30/14
New York Emp AMC	IOLM	4/4/14	
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk	GWS	10/4/13	10/4/14
	IOLM	4/4/14	
Oklahoma City SMO	Dolphins	3/7/14	9/1/14
Omaha Zoo	FOTB	10/1/12	6/30/14
	IOLM	4/4/14	
	Penguins	8/6/13	5/31/14
Orlando SC	FlyMons	7/1/13	6/30/14
	FOTB	3/1/14	2/28/15
	MOTUW	11/1/13	11/30/14
	Penguins	9/4/13	12/31/14
	TOTIA	10/4/13	10/4/14
Paris Geo	**Dragons**	**7/9/13**	**5/8/14**
	Jerusale	10/15/13	10/14/14
	JTTSP	**5/16/14**	**5/15/15**
	TTA	10/4/13	10/4/14
Parker	GWS	11/30/13	5/31/14
	Penguins	12/1/13	6/30/14
	TOTIA	10/4/13	10/4/14
	WOTA	**5/2/14**	**12/31/14**
Penrith	Dragons	7/1/13	6/30/14
	EarthWin	6/25/13	6/24/14
	FOTB	7/1/13	6/30/14
	Rheged	7/1/00	
Pensacola NAM	**FightPil**	**6/8/11**	**7/15**
	IOLM	4/4/14	
	MOF	11/8/96	
	RME	1/1/13	6/30/14
Peoria RM	GCA	8/16/13	8/15/14
	LastReef	2/1/14	10/31/14
Philadelphia FI	ROF	10/1/13	9/30/14
	TOTIA	**1/1/14**	**12/31/14**
Phoenix ASC	LastReef	1/18/14	1/18/15
	Penguins	11/22/13	11/21/14
	Rescue	11/22/13	5/29/14
Pittsburgh CSC	FON	6/1/13	12/31/14
	FOTB	3/15/13	12/31/14
	GWS	**6/13/14**	**6/30/15**
	Jerusale	3/7/14	3/6/15
	MOTUW	1/2/14	1/1/15
Port of Spain	JTTSP	2/6/14	2/5/15
Portland OMSI	MOTUW	11/29/13	11/17/14
	Mummies	1/1/14	1/1/15
	WildOcea	1/15/14	1/15/15
Portland OMSI I	GWS	11/29/13	11/29/14
Poznan CC	AfricAdv	10/4/13	10/3/14
Puebla	JTTSP	2/14/14	2/13/15
	TOTIA	6/7/13	6/7/14
Quebec	IOLM	4/4/14	
	LastReef	10/15/12	10/4/14
	TOTIA	9/6/13	9/6/14
Raleigh	**D-Day**	**5/23/14**	**12/31/14**
	FOTB	10/19/12	6/30/14
	IOLM	4/4/14	
	Jerusale	2/21/14	2/20/15
	JTTSP	12/21/13	12/20/14
	MOTUW	11/1/13	10/31/14
	TOTIA	2/1/13	8/1/14
	UWT3D	2/2/14	4/2/15
Regina	IOLM	4/4/14	
Richmond SMV	GWS	3/15/14	3/15/15
Sacramento Imx	FOTB	8/13/13	6/30/15
	IOLM	4/4/14	
Saint Augustine	**D-Day**	**5/23/14**	**12/31/14**
	FOTB	1/18/13	12/31/14
	GWS	8/9/13	8/9/14
	IOLM	4/4/14	
	Jerusale	2/28/14	2/27/15
	JTTSP	8/1/13	7/31/15
	WTP	1/3/14	1/2/15
	WTP	1/6/14	1/5/15
Saint Félicien	**TOTIA**	**5/1/14**	**5/1/15**
Saint Louis SC	D-Day	4/25/14	12/31/14
	IOLM	5/23/14	
	Jerusale	10/4/13	9/27/14
	TOTIA	1/15/14	1/15/15
Saint Paul SMM	FOTB	3/10/14	6/1/14
Saitama SSH	DPTP	6/13	6/14
Salt Lake City Clark	**Dragons**	**6/22/13**	**5/1/15**
	FOTB	2/8/13	7/7/14
	Hubble3D	3/19/10	7/17/14
	IOLM	4/4/14	4/3/15
	Jerusale	11/22/13	9/4/14
	RME	8/22/13	9/4/14
San Antonio 2D AMC		Alamo	
San Antonio 3D AMC		LastReef	10/4/13
	10/4/14		
	TTA	10/4/13	10/4/14
San Diego NHM	TOTIA	7/5/13	7/5/14
San Diego RHF	Alaska	3/14	9/14
	DS3D	11/13	10/14
	GCA	4/14	9/14
	JTTSP	3/14	9/14
	MOTUW	11/8/13	10/31/14
San Jose Tech	FOTB	2/9/13	6/30/15
	HidUniv	9/7/13	9/6/14
	IOLM	4/4/14	
	JTTSP	1/11/14	6/30/15
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 2	D-Day	3/29/14	12/31/14
	FightPil	**6/14/13**	**6/14/15**
	FOTB	10/19/12	9/14
	HidUniv	1/10/14	1/9/15
	IOLM	4/4/14	
	Jerusale	9/27/13	9/26/14
	JTTSP	1/24/14	1/23/15
	TOTIA	10/4/13	10/4/14
Seoul 63	LastReef	7/5/13	7/5/14
	TOTIA	**9/1/13**	**12/31/14**
Shanghai Dome STM	Rescue	6/30/13	7/2/14
Shreveport	HumanBod	9/1/13	8/28/14
	IOLM	4/4/14	
	TTA	10/4/13	10/4/14
Singapore DC	D-Day	4/1/14	12/31/14
Singapore SC	TOTIA	8/2/13	8/2/14
Sinsheim	TTA	10/4/13	10/4/14
Sioux Falls	D-Day	5/1/14	12/31/14
	DPTP	4/14	12/14
	GWS	9/1/13	9/1/14
	LastReef	10/1/12	10/10/14
	TOTIA	6/1/13	6/1/14
	WM	3/1/14	1/31/15
	WTTR3D	**9/1/13**	**9/30/14**
Speyer Dome	Jerusale	12/12/13	12/11/14
Spokane RP	HidUniv	3/7/14	9/30/14
	IOLM	4/4/14	
	Kenya	**3/1/14**	**12/31/14**
	TOTIA	**5/15/14**	**5/15/15**
Stockholm	FlyMons	5/19/13	12/31/14
	HidUniv	9/15/13	9/14/14
	HumanBod	1/1/12	12/31/14
	JTTSP	2/14/14	2/13/15
	LastReef	5/11/12	5/4/14
	TOTIA	11/29/13	11/29/14
Sudbury	FOTB	6/17/13	6/30/14
	IOLM	4/4/14	
	Jerusale	4/19/14	4/13/15
	LastReef	5/1/13	5/1/14
	WOTA	**3/6/14**	**3/31/15**
Suzhou SCAC	FOTB	3/31/14	3/31/15
Sydney WBS	DinoAliv	12/30/13	12/30/14
	GWS	12/30/13	12/30/14
	HidUniv	9/1/13	8/31/14
	Jerusale	2/1/14	1/31/15
	LastReef	5/3/12	6/1/14
	MOTUW	2/14/14	2/15/15
Syracuse MOST	IOLM	4/4/14	
Taichung NMNS	FlyMons	7/1/13	6/30/14
Taipei AM	DPTP	9/13	9/14
Taipei MCRC	Sharks3D	1/1/14	12/31/14
Tallahassee CLC	FOTB	1/18/13	12/31/14
	GWS	6/15/13	6/15/14
	HidUniv	2/14/14	2/13/15

Theater	Film	Open	Close
	IOLM	4/4/14	
	LastReef	1/17/14	1/17/15
	SpacJunk	2/10/12	3/18/15
Tampa MOSI	DinoAliv	2/7/14	2/4/15
	GWS	**5/24/13**	**9/30/14**
	HidUniv	10/25/13	10/24/14
	IOLM	4/4/14	
Tijuana	TOTIA	11/28/13	11/28/14
Toronto OSC	GWS	10/4/13	10/4/14
	HumanBod	12/1/13	6/30/14
	Jerusale	3/7/14	12/31/14
	L&C	2/28/14	6/30/14
Toulouse CDE	HidUniv	2/1/14	1/31/15
Toyohashi	TOTIA	5/1/13	5/1/14
Valencia Spn	HidUniv	4/1/14	3/31/15

Theater	Film	Open	Close
	LastReef	7/5/13	7/5/14
	MOTN	1/1/12	12/31/14
Vancouver TWS	FOTB	3/6/13	5/16/14
	JTTSP	5/17/14	
	TTA	1/17/14	5/1/14
Victoria DCI	D-Day	3/21/14	12/31/14
	GWS	1/14/14	1/14/15
	HidUniv	10/25/13	10/24/14
	IOLM	5/16/14	
	Pulse	10/1/13	6/30/14
	RME	6/28/13	5/28/14
	TOTIA	**8/30/13**	**5/31/15**
Virginia Beach AMSC		**GWS**	**5/29/14**
	5/31/15		
	Penguins	11/29/13	5/28/14

Theater	Film	Open	Close
Vulcania	EarthWin	3/14	2/15
	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/14
Washington NASM	D-Day	5/23/14	12/31/14
	HidUniv	1/30/14	
	ToFly	7/1/76	
Washington NMNH	FlyMons	5/25/12	5/14
	FOTB	10/5/12	9/30/14
	IOLM	4/4/14	
	L&C	1/1/13	12/31/14
	TOTIA	10/18/13	10/31/14
	UWT3D	3/15/13	3/31/15
Yellowstone	**TOTIA**	**5/1/14**	**5/31/15**
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Alps	Alps: Giants of Nature, The	2007		NGD
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DS3D	Deep Sea 3D	2006	3D	IMAX
EarthWin	Earth Wins, The	2013		HFL
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HaunCast	Haunted Castle	2001	3D	nWP
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HumanBod	Human Body, The	2001		NGD
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JTM	Journey to Mecca	2009		SKF
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
Meerkats	Meerkats 3D	2012	3D	NGD
MOF	Magic of Flight, The	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD

Film	Title	Year		Dist
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
Sharks3D	Sharks 3D	2004	3D	3DED
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WTP	We the People	2013		ISP
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
ZionCany	Zion Canyon (aka TOTG)	1994		K2

May-June 2014 Bookings Count

#	Film	#	Film	#	Film	#	Film
46	IOLM	6	EarthWin	2	GC	1	DS3D
44	TOTIA	5	AfricAdv	2	LivingSe	1	Greece
40	FOTB	5	DinoAliv	2	Meerkats	1	HaunCast
37	GWS	5	Dragons	2	MOTN	1	HCBTD
34	Jerusale	5	RME	2	Mummies	1	Hubble3D
28	D-Day	5	WTP	2	Niagara	1	JTM
27	LastReef	4	FON	2	ROF	1	LOLL
26	Penguins	4	GCA	2	SeaMonst	1	MOF
24	HidUniv	4	HumanBod	2	WOTA	1	ND
22	JTTSP	4	Kenya	1	AirRacer	1	Ozarks
17	MOTUW	4	L&C	1	Alamo	1	Pulse
10	DPTP	4	UWT3D	1	Alaska	1	Rheged
10	TTA	4	WM	1	Alps	1	SeaRex
9	FlyMons	3	LOF	1	Amazon	1	Sharks3D
8	G3DNW	3	ToFly	1	Arabia3D	1	VanGogh
8	Rescue	3	WildOcea	1	CRA	1	Vulcania
8	TA	3	WTTR3D	1	CV	1	WATE
7	FightPil	2	Animalop	1	DIA	1	ZionCany
7	SpacJunk	2	Everest	1	Dolphins		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3 Arts Entertainment
9460 Wilshire Blvd, 7th Fl
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www.edutainment.barco.com

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London, W12 7TQ UNITED KINGDOM
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www.wandafilm.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
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http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
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www.bigfilms.ca

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568 W. Silver Star Road
P.O. Box 610190
Ocoee, FL 34761-0190 USA
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Fax: 407-654-2150
www.birket.com

Blaze Digital Cinema Works
1771 Post Road East, #164
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SHORTS

GSCA seeks noms, volunteers

The **Giant Screen Cinema Association** is seeking nominations for its annual awards, is looking for volunteers to help with research, and has updated its Web site. GSCA members are invited to nominate films, marketing campaigns, and educational programs for the association's annual Achievements Awards, which will be presented at its conference and trade show in Toronto in September. Film awards are presented in seven categories, along with awards for best film launch by a theater, marketing campaign by a distributor or theater, and best educational program. The deadline for submitting entries is July 11.

GSCA is also seeking volunteers for a research task force that will "develop strategies and goals to promote giant-screen research," as well as possibly creating a grant program to support pilot research programs, according to a press release. Interested parties should get in touch with executive director **Tammy Seldon**.

People interested in either of these opportunities can contact the association through its newly updated Web site at www.giantscreencinema.com. Reorganized by communications director **Kelly Germain**, the site is viewable on computers, smartphones, and tablets, and includes the latest headlines from the GS industry, a calendar of events, and information on the latest GS films.

Smithsonian dome goes 8K

The **Albert Einstein Planetarium** at the **Smithsonian**'s **National Air and Space Museum** in Washington, DC, has upgraded to a **Sky-Skan** Definiti 8K fulldome system, one of only a handful in the world. The system uses six JVC 4K projectors with D-ILA imaging chips, each fed by four video slave computers. The system is controlled by the latest version of Sky-Skan's Digital Sky 2 software. The new system replaced a twelve-year-old Sky-Skan system that used 12 CRT projectors, dramatically enhancing the overall image quality and resolution.

The original **Zeiss** Model VI electromechanical planetarium projector remains in place and functioning "for infrequent live programming," according to Smithsonian theaters manager **Zarth Bertsch**.

The sound system amplifiers were replaced, as were many of the speaker drivers, and the whole system was retuned.

The planetarium, which originally opened with the museum in July 1976, was closed from March 24 to April 5 for the update, which included replacing the original seats and carpeting.

TEA seeks award nominations

The **Themed Entertainment Association** is seeking nominations for its annual Thea Awards, which recognize "excellence in the creation of outstanding visitor experiences, attractions, exhibits, and places worldwide," according to a press release. To be eligible the project must have opened, or the event taken place, within the two years prior to the submission deadline, July 11, 2014.

Winners will be announced at the Thea Awards Gala in the spring of 2015. For more information, visit teaconnect.com.

Dracula, *Turtles* coming in IMAX

Imax Corporation has announced that **Universal Pictures**' *Dracula Untold* will open in IMAX theaters worldwide in October. Starring **Luke Evans** and directed by **Gary Shore**, the film will open internationally on Oct. 2 and in North America on Oct. 16.

In August, an IMAX DMR edition of **Paramount Pictures**' *Teenage Mutant Ninja Turtles* will be released to select international theaters starting on Aug. 8. It stars **Will Arnett** and **Megan Fox** and was directed by **Jonathan Leibesman**.

Deluxe closes Hollywood lab

In early May, **Deluxe** closed its motion picture processing lab in Hollywood, citing declining demand for negative and print processing because of digital cinema. Between 80 and 100 employees were affected, although some were reportedly relocated within the company. Negative printing was moved to the Deluxe lab in New York, and all remaining release prints will be made in Barcelona, Spain. According to media reports, the company has not decided what it will do with the facility in Hollywood. Its equipment is being auctioned off from June 3–5 by Heritage Global Partners (www.hgpauction.com).

This news, and the shutting of Technicolor's Glendale lab in December 2013 (*see Shorts, January 2014*), leaves Burbank's **Fotokem Industries** as the only processor of motion picture film on the West Coast.

Kinoton goes out of business

Kinoton GmbH, a German manufacturer of motion picture projectors, announced on March 31 that it had "decided to dissolve the company and end its business operations" effective immediately. Citing a "radically changed" market, it said its business model as a vertically integrated manufacturer of mechanical systems "isn't appropriate" to current conditions.

However, the brand will be taken over by **Kinton Digital Solutions GmbH**, which will provide system integration services for new digital installations and support for existing Kinoton customers.

Evergreen Airlines files Chapter 7

Evergreen International Airlines, of McMinnville, OR, entered Chapter 7 bankruptcy protection on Dec. 31, 2013, after a group of creditors petitioned for an involuntary bankruptcy proceeding two weeks earlier.

According to a representative of the **Evergreen Aviation and Space Museum**, a non-profit organization founded by Evergreen's president, the museum is not affected by the move and continues to operate normally, although press reports suggest that ownership of some of the museum's aircraft may be in doubt.

The museum's main attraction is Howard Hughes' Hercules HK-1, better known as the Spruce Goose, the largest airplane ever built. In April 2007, the museum opened a 234-seat IMAX 3D theater, and in March 2012, the theater was converted from IMAX film to **Barco** 4K digital projection (*see Shorts, May-June 2012*).